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"TIME FLIES when you're having fun." I think this phrase is an apt one for the opening of the 2000 spring Pops season, for it's hard to believe that five years have passed since we welcomed Keith Lockhart as the twentieth Conductor of the Boston Pops. And during those five years we've certainly been having a great deal of fun! With imaginative programming, increased local and national touring, a continuing television presence, and a string of successful recordings, the Pops tradition is reaching an ever-widening audience.

The challenge of organizing this evening's events has been met once again with care and enthusiasm by members of Boston Symphony Association of Volunteers, led by BSAV President Diane M. Austin. We salute especially this year's Benefactor Chairs, Steve and Dottie Weber, as well as Event Chairs Ann Philbin and Donna Riccardi and all the committee members. Their diligent efforts have assured another memorable Opening Night at Pops.

This year's Opening Night at Pops sponsor, Fidelity Investments, has been an exemplary corporate partner in many ventures of the Boston Pops. The company began its support of "Evening at Pops" in Keith Lockhart's first season, 1995, and since 1998 has been the sole corporate sponsor of the popular PBS series. The upcoming summer Pops tour of the United States will be the eighth sponsored by Fidelity. We are delighted to have this opportunity to express our appreciation for Fidelity's ongoing generosity to the Boston Pops.

To the Symphony Hall audience, we extend sincere thanks for your continued support of this marvelous musical tradition. Happy 115th Season, Boston Pops, Happy Fifth Anniversary, Keith Lockhart, and Happy Spring to all!

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Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

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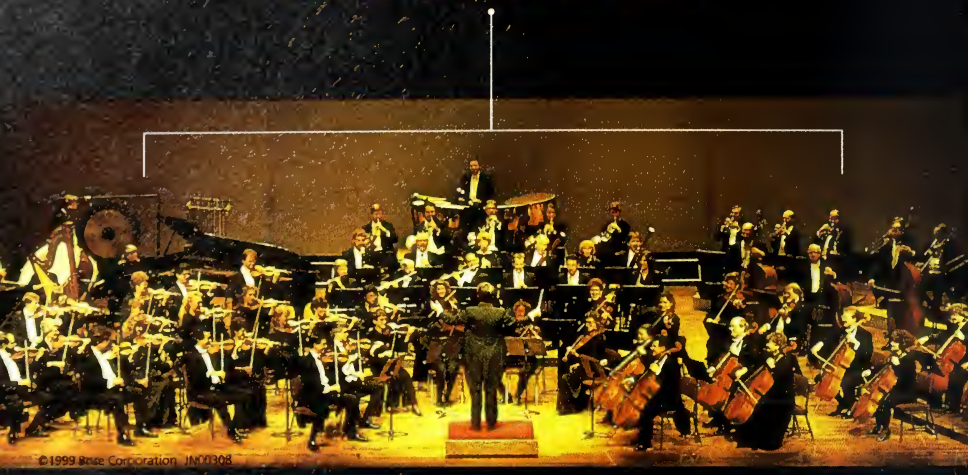

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Melissa Howe
Stacey Alden
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Biliana Voutchkova

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Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Wen-Yi Shih
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Rebecca Katsenes
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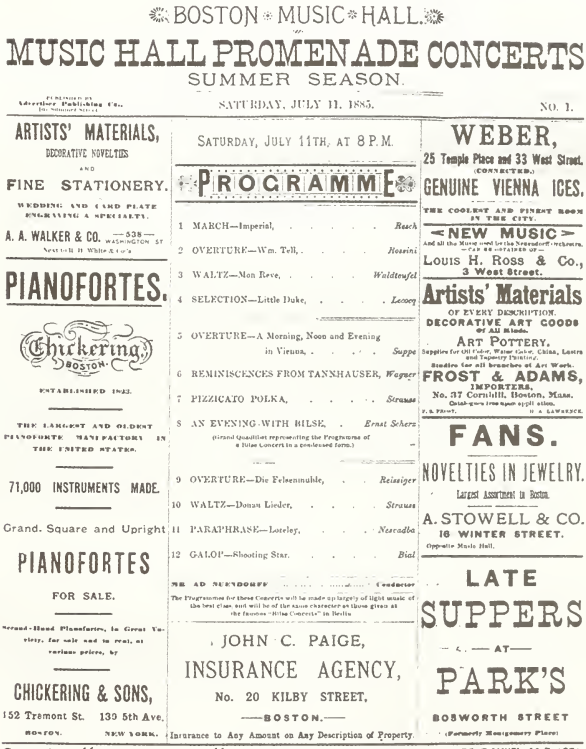
The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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1 MARCH—Imperial, ... Reach
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Scherr
(Grand Quadrilles representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmühle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nescadba
12 GALOP—Shooting Star. . . . . Bial

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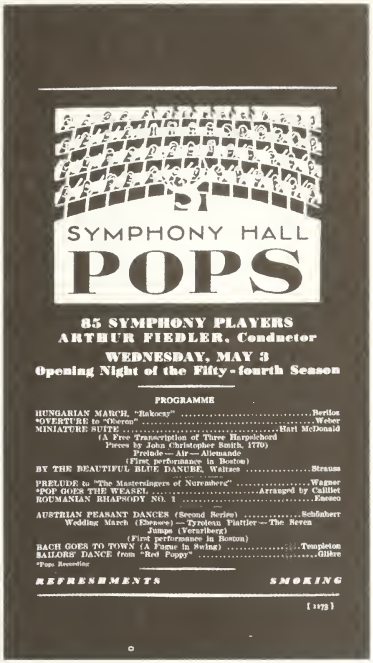
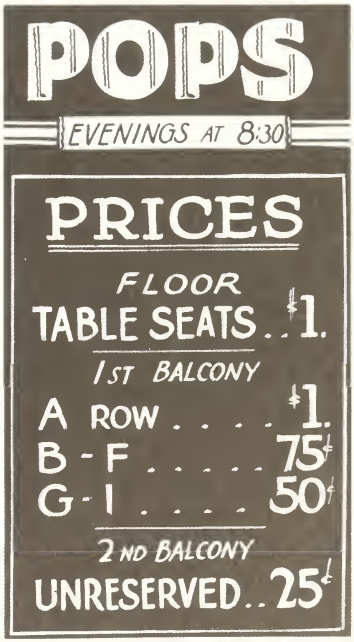


first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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PHOTO BY WALTER H. SCOTT

to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

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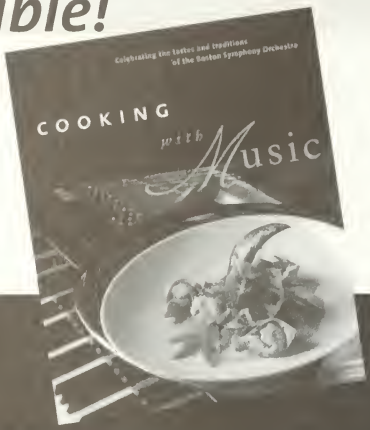

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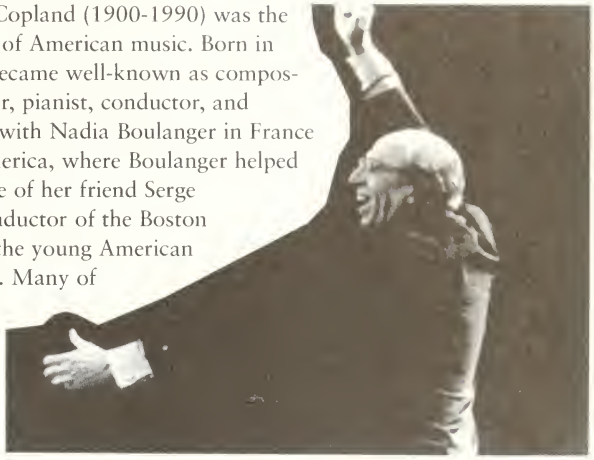
A 100th-Birthday Tribute to Aaron Copland



BSO Archives

To many listeners, Aaron Copland (1900-1990) was the epitome and fountainhead of American music. Born in Brooklyn, New York, he became well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. Following studies with Nadia Boulanger in France he returned in 1924 to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphony writing in the '30s and '40s.

In 1940 Copland became Dean of the Faculty at the newly-founded Berkshire Music Center (now the Tanglewood Music Center, the BSO's training academy at the orchestra's summer home in western Massachusetts). In that position for a quarter-century, he taught a new generation of composers, from the United States, and increasingly from Latin America and the the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. Copland's music is distinctively American, frequently drawing upon cowboy songs, Mexican

Howard S. Babbitt, Jr./BSO Archives

Surrounded by students, Tanglewood c.1947

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Copland on Music

What, after all, does it mean to make use of a hymn tune or a cowboy tune in a serious musical composition? There is nothing inherently pure in a melody of folk source that cannot be effectively spoiled by a poor setting. The use of such materials ought never to be a mechanical process. They can be successfully handled only by a composer who is able to identify himself with, and re-express in his own terms, the underlying emotional connotation of the material. A hymn tune represents a certain order of feeling: simplicity, plainness, sincerity, directness. It is the reflection of those qualities in a stylistically appropriate setting, imaginative and unconventional and not mere quotation, that gives the use of folk tunes reality and importance. In the same way, to transcribe a cowboy tune so that its essential quality is preserved is a task for the imaginative composer with a professional grasp of the problem.

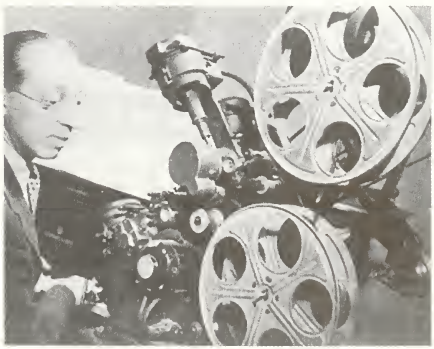
from *Music and Imagination*, 1952

tunes, Shaker hymns, and jazz. His works include some of the most-loved by any American composer—*Appalachian Spring*, *Fanfare for the Common Man*, the *Lincoln Portrait*, *Rodeo*, and *El Salón México*. Many of these will be performed during the spring 2000 Pops season.

Warren Clark, Jr./BSO Archives

With Olga Koussevitzky, wife of BSO Music Director Serge Koussevitzky

Fanfare for the Common Man dates from 1942 and was written for Eugene Goossens and the Cincinnati Symphony, who gave the first performance on March 14, 1943. World War II was raging and Goossens wanted patriotic fanfares for performances during his orchestra's 1942-43 season. He wrote to a number of notable American composers and received eighteen fanfares in response. Copland's was one of ten collected by Goossens in 1944 into a volume of those pieces composed for brass and percussion. Some of the other composers represented were Paul Creston (*Fanfare for Paratroopers)*, Goossens himself (*Fanfare for the Merchant Marine*), Howard Hanson (*Fanfare for the Signal Corps*), and Virgil Thomson (*Fanfare for France*). Given the patriotic sentiment required, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's fanfare (*Fanfare for the Fighting French*); as Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."



Working on the score for the film The Heiress, *1948*

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A few years later, Copland used the Fanfare in the finale of his Third Symphony, given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in October 1946. Over the years, the music of the Fanfare has become so familiar that The New Grove Dictionary of American Music describes it as being "better known than [Copland's] name."

BSO Archives

With Leonard Bernstein and Seiji Ozawa, 1988

Another of Copland's most beloved compositions is the ballet score *Appalachian Spring*, composed in 1943-44. Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The Shaker hymn "Simple Gifts" serves as the basis for a series of variations near the end of the ballet and also plays a background role in unifying the entire score. Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

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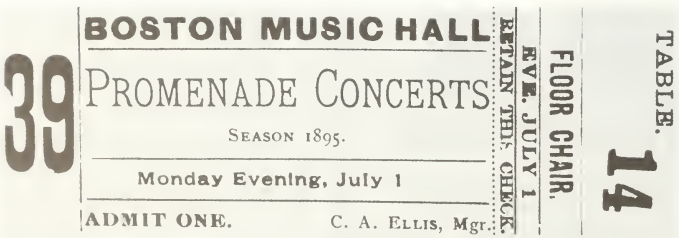
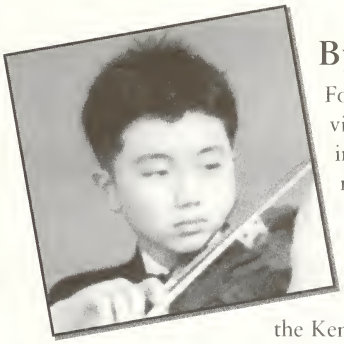
Ben Vereen

Ben Vereen's ability to blend talent, artistic mastery, and discipline with a strong sense of social consciousness has enabled him to take on a vareity of musical, comedic, and dramatic roles. A year after suffering a near-fatal accident, Mr. Vereen made his triumphant return to Broadway in 1993 as the Chimney Man in the musical *Jelly's Last Jam*. Earlier in his career, after appearing on Broadway in *Sweet Charity*, *Hair*, and *Jesus Christ Superstar*, Mr. Vereen channeled his intensity into a lead performance in the long-running hit *Pippin*. For this portrayal he won the Tony Award for Best Actor in a Musical and a Drama Desk Award. He also starred in the Broadway musical *Grind* and in the San Francisco production of *I'm Not Rappaport*. His most recent Broadway appearance was as the Ghost of Christmas Present in the Madison Square Garden production of *A Christmas Carol*. For his exhilarating one-man show he earned the highest honors awarded by the American Guild of Variety Artists—Entertainer of the Year, Rising Star, and Song and Dance Star—and became the first person to win three AGVA awards in one year. He continues to headline in Las Vegas, Atlantic City, Lake Tahoe, and throughout the United States as well as in Europe, Asia, and the Caribbean Islands. On television he has appeared in *Touched by an Angel*, *Second Noah*, *The Fresh Prince of Bel Air*, *The Nanny*, *New York Undercover*, and *Star Trek–The Next Generation*. An Emmy nominee for his part in the miniseries *Intruders: They Are Among Us*, Mr. Vereen also had his own series, *Tenspeed and Brownshoe*, and recurring roles in *Webster*, *Silk Stalkings*, *J.J. Starbuck*, and *Booker*. His role in the docudrama *Louis Armstrong–Chicago Style* led to several roles, including the unforgettable Chicken George in the Emmy-winning miniseries *Roots*. His network special *Ben Vereen: His Own Roots* won seven Emmy awards. He also appeared in *The Jesse Owens Story* and *Ellis Island*, for which he received a Golden Globe nomination. Ben Vereen's feature film credits include *I'll Take You There*, *Why Do Fools Fall in Love*, *All That Jazz* and *Funny Lady*. In demand as a speaker, he addresses audiences of all ages, speaking at corporate functions,



universities and high schools, churches, conventions, and community gatherings on topics such as overcoming adversity, arts and education, black history, motivation, and the importance of continuing education. Widely honored for his humanitarian activities, Mr. Vereen is the recipient of the Victory Award (1990), the Eleanor Roosevelt Humanitarian Award (1983), Israel's Humanitarian Award (1978), and the NAACP Image Award (1978 and 1979). He holds honorary doctorates from Boston's Emerson College, Brooklyn's St. Francis College, and Chicago's Columbia College. He has served as chairman of the American Heart Association and Sudden Infant Death Syndrome Association. In 1991 he spearheaded his own organization, Celebrities for a Drug Free America, which raised more than $300,000 for drug rehabilitation centers, educational programs, and inner city community-based projects. He previously appeared with the Boston Pops Orchestra under the direction of Arthur Fiedler in 1977, a performance taped for *Evening at Pops*.



Byoung Jin Kang

Fourteen-year-old Byoung Jin Kang began playing the violin at the age of five in his native Korea. Upon moving to California's Bay Area in 1991, Byoung Jin enrolled at the San Francisco Conservatory of Music, where he studied the violin with Davis Law for more than five years and was an Honorary Distinction student. He also studied composition and piano with Alexis Alrich. At the age of nine, Byoung Jin won the Kensington Symphony Concerto Competition in California and made his solo debut performing Kabalevsky's Violin Concerto with the Kensington Symphony Orchestra. In January of 1995, he was featured in a KRON news segment highlighting two of the Bay Area's young musical talents. In that same year, he was a winner in the Menuhin-Dowling Awards at California's Nueva School. In 1996, Byoung Jin gave a solo recital at the San Francisco Conservatory of Music's Hellman Hall. Later that year, he received the grand prize at the Han Kuk Il Bo (Korean Daily Newspaper) Competition for elementary school students in Seoul, Korea. Byoung Jin moved to Concord, Massachusetts, in 1997 and enrolled at the New England Conservatory of Music, where he studies with BSO violinist Lucia Lin; he has also studied composition and piano with Rodney Lister. A member of NEC's Youth Philharmonic Orchestra, he won the 1998 NEC Concerto Competition and subsequently performed Saint-Saëns' Violin Concerto No. 3 with NEC's Youth Symphony Orchestra. Earlier this year, Byoung Jin Kang won the Boston Symphony Orchestra Concerto Competition and received the Harry and Marion Dubbs Brookline Youth Concerts Award. A tenth-grader at Phillips Academy in Andover, Massachusetts, he is an active participant in his school's music programs.

BSO 2000

BSO 2000, launched in the fall of 1995 and concluding August 31, 2000, is a campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

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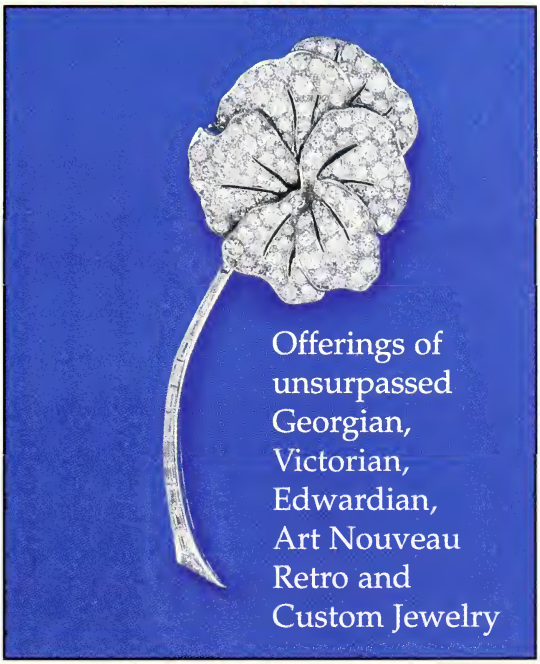

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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Set Construction by Mystic Scenic Studios, Inc.

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

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In the Pops Spotlight

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/ Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

New BSO Cookbook Is Here!

Cooking with Music: Celebrating the Tastes and Traditions of the Boston Symphony Orchestra is a unique volume for cookbook collectors and music lovers alike. The book includes chapter introductions and sidebar anecdotes that provide intimate glimpses into the history and personalities of the Boston Symphony Orchestra. Featuring more than 250 favorite recipes from Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, orchestra members, guest artists, and volunteers, *Cooking with Music* also features a Tanglewood chapter on picnics with suggestions on selected wines to accompany the meal. A project of the Boston Symphony of Volunteers, *Cooking with Music* is available in the Symphony Shop for $29.95.

The BSO and Boston Pops Online

Fans of the Boston Symphony Orchestra and Boston Pops with access to the internet can visit the BSO's official home page at www.bso.org not just for up-to-the-minute information about all of the orchestra's activities, but also to purchase tickets for BSO and Boston Pops concerts online through a secure credit card transaction. Besides program listings and ticket information, the web site has biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. The BSO web site is updated regularly throughout the year to provide current information on the Boston Symphony, the Boston Pops, and Tanglewood; we invite you to check in frequently.

Art in Support of Art

Throughout the 2000 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the long-standing tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition through May 30 of artwork by children whose teachers are members of the Massachusetts Art Education Association. The MAEA, an organization of art educators, art directors, and others interested in art education, is dedicated to promoting art education in Massachusetts, providing guidance and support through newsletters, conferences, and workshops for educators. It is also responsible for mounting art exhibits of students' and teachers' work in various venues across Massachusetts. For this show, the MAEA has gathered the work of forty-five student artists from thirty-five cities and towns in the Commonwealth. The MAEA acknowledges the generosity of Corners (formerly Frame King Express) for framing all the work in this exhibit. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Doris Chung (May 30-July 9).

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of orchestra players' positions and the Symphony's music education programs.

For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

PHOTO BY WALTER H. SCOTT

Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999]
with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming film projects with Mr. Spielberg include *Minority Report* and *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

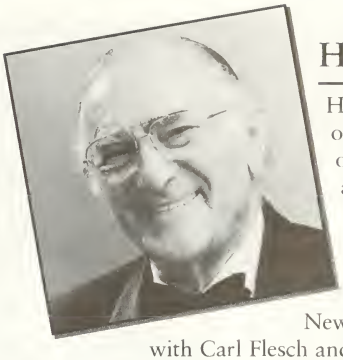
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts, a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. Mr. Dickson will lead the BCO in another concert in spring 2000. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

Do You Remember Your First Concert at Symphony Hall?

Whether it was last year or thirty years ago, chances are it was an extraordinary experience. Perhaps you have many memories of remarkable performances, world premieres, or the first time you brought your children to the hall. Whatever your special memories are, you can commemorate them by endowing a seat in Symphony Hall.

Your tax-deductible gift of $10,000 will forever associate you and your family with one of the world's great concert halls and great orchestras. And, your gift counts toward BSO 2000, the Symphony's $130 million campaign.

For more information about named and memorial gift opportunities at the BSO, please call or write:

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Major Gifts Officer
Boston Symphony Orchestra
Boston, MA 02115
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kgerlach@bso.org

THE BOSTON POPS ORCHESTRA

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

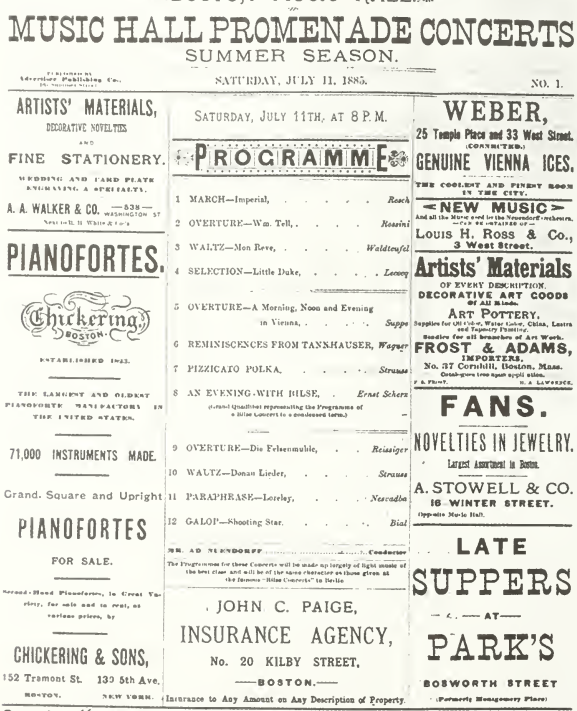
Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



BOSTON MUSIC HALL

MUSIC HALL PROMENADE CONCERTS

SUMMER SEASON.

SATURDAY, JULY 11, 1885. NO. 1.

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SATURDAY, JULY 11TH, AT 8 P. M.

PROGRAMME

1 MARCH—Imperial, ... Reach
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Scherz (Grand Qualified representing the Programs of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nevadha
12 GALOP—Shooting Star. . . . . Bial

MR. AD NEUENDORFF ..... Conductor

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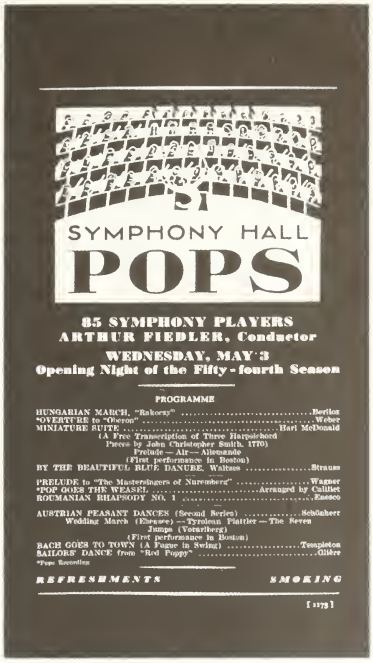
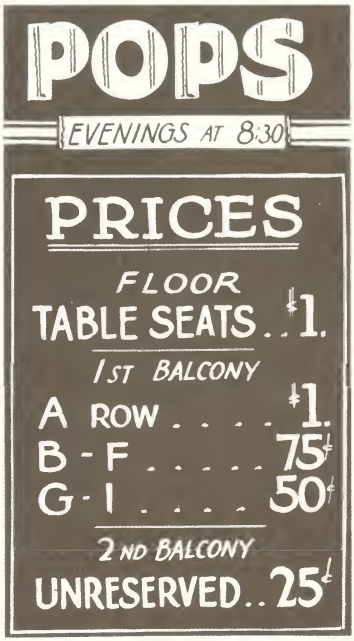
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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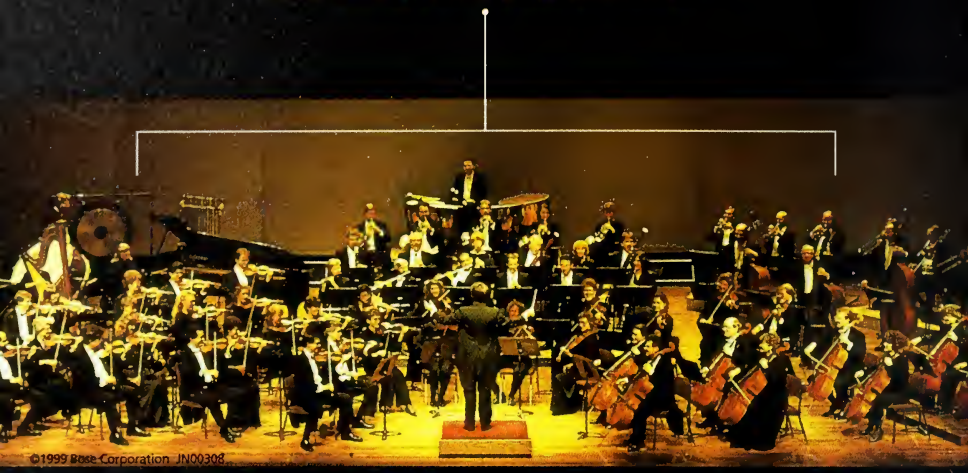

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– Rich Warren,
Chicago Tribune

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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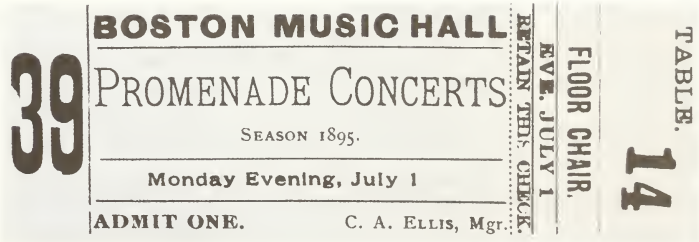
BOSTON SYMPHONY ORCHESTRA

tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky
Danielle Maddon
Biliana Voutchkova

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Wen-Yi Shih
Karma Tomm
Kay Knudsen
Rebecca Katsenes
Sari Pearce

Violas
Jean Haig
Anne Black
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz
Joli Wu

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Thomas Haunton
Nona Gainsforth
Fred Aldrich
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Dana Russian

Trombones
Darren Acosta
James Nova
Gabriel Langfur

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

Piano
Bob Winter

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, May 3, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

A 100th-Birthday Tribute to Aaron Copland

Fanfare for the Common Man — Copland

Appalachian Spring — Copland

INTERMISSION

Polonaise from *Eugene Onegin* — Tchaikovsky

First movement (Allegro moderato—Moderato assai) from Violin Concerto in D, Opus 35 — Tchaikovsky

BYOUNG JIN KANG

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Strike Up the Band — Gershwin-Green

Berlin Bouquet — arr. Mason

Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

A Tribute to Ol' Blue Eyes

One For My Baby — Arlen/Mercer-Ramin

Chicago — Fisher-Nestico

Through the Eyes of Love, from *Ice Castles* — Hamlisch/Sager-Byers

The Music of Paul Simon — arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—Me and Julio
Down by the Schoolyard—Mrs. Robinson—So Long,
Frank Lloyd Wright—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 4, 2000, at 8

BOSTON POPS

RICHARD HAYMAN conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF BELL ATLANTIC AND HPSC

IT'S GERSHWIN, BY GEORGE!

Strike Up the Band — arr. Hayman

'S Wonderful — arr. Hayman

Prelude No. 2 — arr. Hayman

Gershwin Medley — arr. Hayman

Embraceable You—Love Is Sweeping the Country—
Of Thee I Sing

INTERMISSION

Fanfare #3 — Hayman

Rhapsody in Blue — Gershwin

CHRISTOPHER TAYLOR, piano

INTERMISSION

Excerpts from *Porgy and Bess* — Gershwin-Bennett

Introduction—Summertime—A Woman Is a Sometime Thing—
My Man's Gone Now—Leavin' for the Promise' Lan'—
I Got Plenty O' Nuttin'—Bess, You Is My Woman Now—
Oh, I Can't Sit Down—It Ain't Necessarily So—There's a Boat
Dat's Leavin' Soon for New York—Oh Lawd, I'm on My Way

KAREN PARKS, soprano
ROBERT HONEYSUCKER, baritone

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Community Housing for Adult Independence; Southside Junior High Music Department; Haddon Township; Annandale High School; BankBoston/Financial Institutions; School Voyageurs; Immaculate Conception Young at Heart; Saint Mary's Women's Club; Saint Gregory's; A.I.O.N. Club; Wellesley Rotary Club; Festive Adventures, Inc.

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—Richard Vogeley, Massachusetts

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 5, 2000, at 8

BOSTON POPS

RICHARD HAYMAN conducting

IT'S GERSHWIN, BY GEORGE!

Strike Up the Band — arr. Hayman

'S Wonderful — arr. Hayman

Prelude No. 2 — arr. Hayman

Gershwin Medley — arr. Hayman

Embraceable You—Love Is Sweeping the Country—
Of Thee I Sing

INTERMISSION

Fanfare #3 — Hayman

Rhapsody in Blue — Gershwin

CHRISTOPHER TAYLOR, piano

INTERMISSION

Excerpts from *Porgy and Bess* — Gershwin-Bennett

Introduction—Summertime—A Woman Is a Sometime Thing—
My Man's Gone Now—Leavin' for the Promise' Lan'—
I Got Plenty O' Nuttin'—Bess, You Is My Woman Now—
Oh, I Can't Sit Down—It Ain't Necessarily So—There's a Boat
Dat's Leavin' Soon for New York—Oh Lawd, I'm on My Way

KAREN PARKS, soprano
ROBERT HONEYSUCKER, baritone

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 6, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

A 100th-Birthday Tribute to Aaron Copland

Fanfare for the Common Man — Copland

Appalachian Spring — Copland

INTERMISSION

Polonaise from *Eugene Onegin* — Tchaikovsky

First movement (Allegro moderato—Moderato assai) from Violin Concerto in D, Opus 35 — Tchaikovsky

BYOUNG JIN KANG

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Strike Up the Band — Gershwin-Green

Berlin Bouquet — arr. Mason

Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

A Tribute to Ol' Blue Eyes

One For My Baby — Arlen/Mercer-Ramin

Chicago — Fisher-Nestico

Through the Eyes of Love, from *Ice Castles* — Hamlisch/Sager-Byers

The Music of Paul Simon — arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—Me and Julio
Down by the Schoolyard—Mrs. Robinson—So Long,
Frank Lloyd Wright—Bridge Over Troubled Water

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, May 7, 2000, at 7:30

BOSTON POPS

KEITH LOCKHART conducting

SWING, SWING, SWING

Swing, Swing, Swing — Williams
Back Bay Shuffle — McRae/Shaw-May

The Best of Duke Ellington

Sophisticated Lady — Ellington-Hayman
It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Nestico

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young — Myrow/Gordon-Osser
One For My Baby — Arlen/Mercer-Ramin
New York, New York — Kander/Ebb-Byers

INTERMISSION

Those Were the Days — Raskin-Hayman

Through the Years: A Century of Song — arr. Lockhart/Hollenbeck
12th Street Rag—Over There—The Charleston—Mood Indigo—In the Mood—As Time Goes By—Over the Rainbow—Boogie-Woogie Bugle Boy—A Summer Place—Rock Around the Clock—Peter Gunn—I Wanna Hold Your Hand—Aquarius—Send In the Clowns—The Hustle—Cheers—That's What Friends Are For—La Vida Loca—The Long and Winding Road

JORDAN RICH, narrator

INTERMISSION

Runnin' Wild — Grey/Wood/Gibbs-Nestico

One O'Clock Jump — Basie-Nestico

Unforgettable — Gordon-Morley

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love — Hound Dog

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Baldwin Piano

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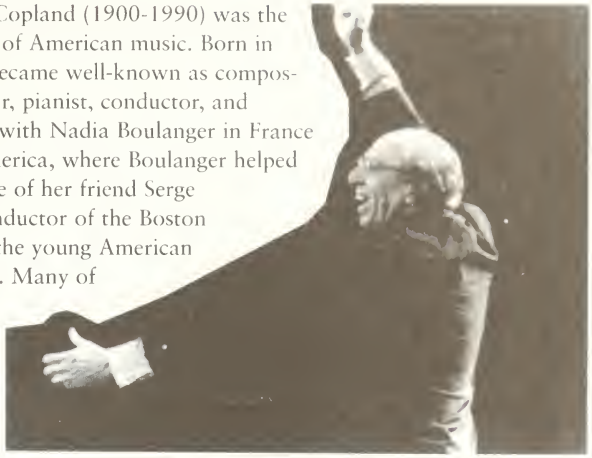

BSO Archives

To many listeners, Aaron Copland (1900-1990) was the epitome and fountainhead of American music. Born in Brooklyn, New York, he became well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. Following studies with Nadia Boulanger in France he returned in 1924 to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphony writing in the '30s and '40s.

In 1940 Copland became Dean of the Faculty at the newly-founded Berkshire Music Center (now the Tanglewood Music Center, the BSO's training academy at the orchestra's summer home in western Massachusetts). In that position for a quarter-century, he taught a new generation of composers, from the United States, and increasingly from Latin America and the the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. Copland's music is distinctively American, frequently drawing upon cowboy songs, Mexican

Howard S. Babbitt, Jr./BSO Archives

Surrounded by students, Tanglewood c.1947

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Copland on Music

What, after all, does it mean to make use of a hymn tune or a cowboy tune in a serious musical composition? There is nothing inherently pure in a melody of folk source that cannot be effectively spoiled by a poor setting. The use of such materials ought never to be a mechanical process. They can be successfully handled only by a composer who is able to identify himself with, and re-express in his own terms, the underlying emotional connotation of the material. A hymn tune represents a certain order of feeling: simplicity, plainness, sincerity, directness. It is the reflection of those qualities in a stylistically appropriate setting, imaginative and unconventional and not mere quotation, that gives the use of folk tunes reality and importance. In the same way, to transcribe a cowboy tune so that its essential quality is preserved is a task for the imaginative composer with a professional grasp of the problem.

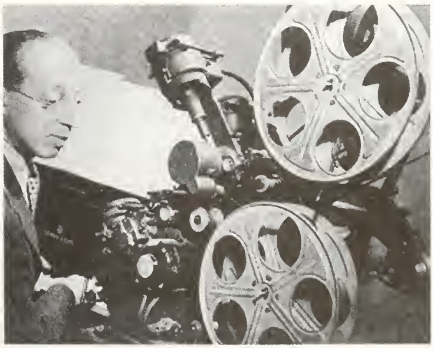
from *Music and Imagination*, 1952

tunes, Shaker hymns, and jazz. His works include some of the most-loved by any American composer—*Appalachian Spring*, *Fanfare for the Common Man*, the *Lincoln Portrait*, *Rodeo*, and *El Salón México*. Many of these will be performed during the spring 2000 Pops season.

Warren Clark, Jr./BSO Archives

With Olga Koussevitzky, wife of BSO Music Director Serge Koussevitzky

Fanfare for the Common Man dates from 1942 and was written for Eugene Goossens and the Cincinnati Symphony, who gave the first performance on March 14, 1943. World War II was raging and Goossens wanted patriotic fanfares for performances during his orchestra's 1942-43 season. He wrote to a number of notable American composers and received eighteen fanfares in response. Copland's was one of ten collected by Goossens in 1944 into a volume of those pieces composed for brass and percussion. Some of the other composers represented were Paul Creston (*Fanfare for Paratroopers)*, Goossens himself (*Fanfare for the Merchant Marine*), Howard Hanson (*Fanfare for the Signal Corps*), and Virgil Thomson (*Fanfare for France*). Given the patriotic sentiment required, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's fanfare (*Fanfare for the Fighting French*); as Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."



Working on the score for the film The Heiress, *1948*

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THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

A few years later, Copland used the Fanfare in the finale of his Third Symphony, given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in October 1946. Over the years, the music of the Fanfare has become so familiar that The New Grove Dictionary of American Music describes it as being "better known than [Copland's] name."

BSO Archives

With Leonard Bernstein and Seiji Ozawa, 1988

Another of Copland's most beloved compositions is the ballet score *Appalachian Spring*, composed in 1943-44. Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The Shaker hymn "Simple Gifts" serves as the basis for a series of variations near the end of the ballet and also plays a background role in unifying the entire score. Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

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By Special Arrangement

by Steven Ledbetter

Part of the fun of attending a Pops concert is hearing orchestral arrangements of music familiar to just about everyone. These might be orchestrated versions of pieces not originally composed for orchestra—a pop song or a march, for instance—or a medley of tunes unified by a common thread, whether subject ("Dancing Through the Years," "Pops Hoe-Down"), composer ("Bernstein on Broadway," "Berlin Bouquet"), performer ("Dancing with Fred Astaire," "Long Live the King! A Tribute to Elvis"), or seasonal similarity ("Christmas Waltzes," "Feliz Navidad: A Christmas Medley"). Using arranged material is a hallmark of all "pops" concerts, not just in Boston, and is one of the ways these concerts differ from a traditional symphonic concert. What sets the Boston Pops apart, however, is that its library boasts a remarkably large and diverse collection of music arranged just for the Boston Pops—exclusive arrangements not performed by any other ensemble. It could be argued, then, that the influence of the arrangers on the "Pops sound" has been as significant as that of the composers.

Courtesy Eleanor Anderson

Arthur Fiedler shakes hands with Leroy Anderson in 1936, when the future Pops arranger was leading Ruby Newman's dance orchestra at Boston's Ritz-Carlton Hotel.

Legendary Boston Pops Conductor Arthur Fiedler realized the value of having music written just for this ensemble—music that could only be played by an orchestra of unquestioned technical brilliance yet that allowed for a sense of fun, too. When Fiedler found talented arrangers, he gave them a chance to show their skills. If he liked what they provided, he ordered more. Two of these musicians added countless arrangements to the Pops library, many of which still show up with regularity on today's Pops programs.

The first arranger for the Pops who worked consistently with the orchestra was **LEROY ANDERSON** (1908-1975). Anderson eventually developed his own line of specialty orchestra pieces that remain unmatched examples of American light music. Though these original compositions were not Pops commissions, they regularly appeared on Pops programs as well. It may have been happenstance that led to this connection, but Anderson's affiliation with the Pops would resonate through every subsequent Pops season. In 1936, when he was planning a Pops program for the 25th-anniversary of his Harvard class, Boston Symphony general manager George Judd asked the conductor of the Harvard University Band to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at Harvard Night. That young director was Leroy Anderson, barely out of Harvard himself. Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a small specialty piece called *Jazz*

BSO Archives

Fiedler and Anderson

Pizzicato, an encore number for orchestral strings. It made a sensation when it was programmed by the Pops, and the rest is history.

About twenty years later, the most prolific Pops arranger arrived on the scene: a funny, Boston-bred harmonica player named **RICHARD HAYMAN** (b.1920), who has provided some twenty-one hours of music just for the Boston Pops. His Pops connection came about because Arthur Fiedler wanted an orchestral arrangement for the Pops of "Francesca," a song written by longtime Boston radio personality Sherm Feller. To Fiedler's astonishment, Feller recommended that his young friend Hayman arrange the tune: "What does a harmonica player know about a symphony orchestra?" But Hayman had experience arranging in Hollywood and preparing material for singers. When Fiedler saw Hayman's sketch, it was clear the young man knew what he was doing. Following rehearsal with the orchestra, Fiedler told Hayman, "Leroy Anderson has gotten so famous that he hasn't got the time to do all the arranging for the Pops. We need an arranger."

Courtesy Richard Hayman/BSO Archives

Hayman and Fiedler at Symphony Hall, 1955

Fiedler's instructions were simple: usually he provided nothing more than the title of the song. "Make it interesting to play, give me something to conduct, make it interesting for the people to listen to"—that was the essence. The partnership worked well. "In all those years," Hayman recalls, "I don't think he changed forty notes on me. I was writing as many as fifty arrangements a year for six to eight years. The fact that I had such a marvelous orchestra to work with, and no one telling me how to write a note, was very special.

"Fiedler and I had a very good relationship. He treated me like a favorite son. I think he developed his gruff personality as a little shell around himself just to protect his privacy. And he had his amusing quirks. He'd tell me, 'Make sure you give the brass something to play, so they won't talk to each other.'" Over the years, Hayman also produced

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some specialty numbers. "When TV westerns were big, Fiedler wanted a western medley. He left it to me to pick out the most popular ones and weave them together in the order that made the most sense. 'Use your imagination and do the best you can.'"

Hayman and the arrangers that followed faced new challenges as popular music became increasingly removed from symphonic traditions. Hayman comments that these tunes—even the Beatles hits—were as much about performance as about the melodies, rhythms, and harmonies. "The fun of doing it was trying to make things sound fresh. With the Beatles, we didn't have the lyrics, so I tried to envision Richard Strauss doing 'Eleanor Rigby' or I did something as Tchaikovsky might have done it." All this from a musician who describes himself as self-taught. "When I started working nightclubs, I needed some arrangements. So I'd ask the different players about their instruments. I learned ranges, approaches. Nobody told me it was hard! I could hear all the sounds in my mind and put them down on paper. Having grown up in the Boston area and attended the Pops as a kid, I never expected to be part of it!" Richard Hayman, now eighty years old, returns to the Symphony Hall podium this week to lead an all-Gershwin program with the Boston Pops Esplanade Orchestra.

Courtesy Richard Hayman/BSO Archives

A quartet of composer/arrangers at 20th Century Fox Studios, Hollywood, in 1993 (from left): John Williams, Richard Hayman, Lionel Newman, and Billy May

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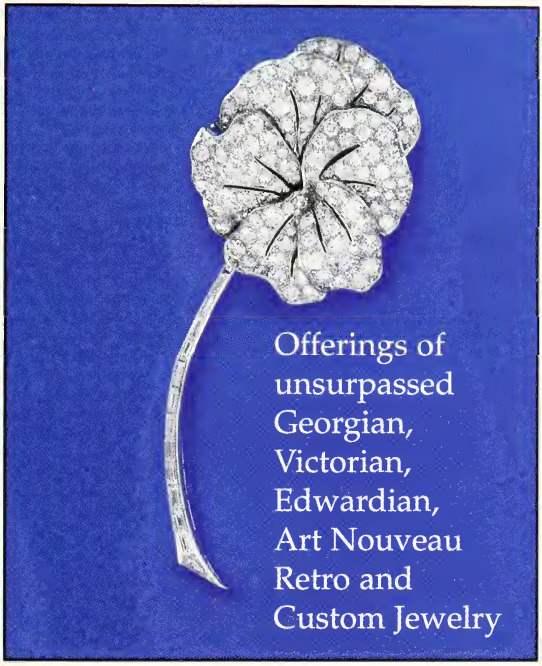

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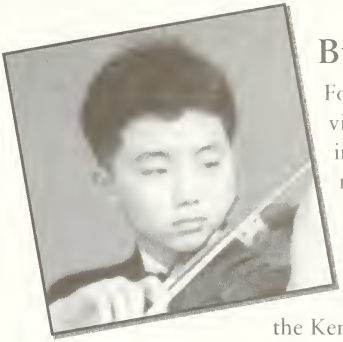
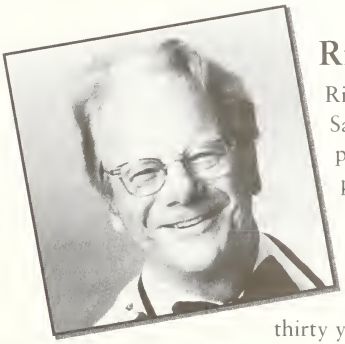


Byoung Jin Kang

Fourteen-year-old Byoung Jin Kang began playing the violin at the age of five in his native Korea. Upon moving to California's Bay Area in 1991, Byoung Jin enrolled at the San Francisco Conservatory of Music, where he studied the violin with Davis Law for more than five years and was an Honorary Distinction student. He also studied composition and piano with Alexis Alrich. At the age of nine, Byoung Jin won the Kensington Symphony Concerto Competition in California and made his solo debut performing Kabalevsky's Violin Concerto with the Kensington Symphony Orchestra. In January of 1995, he was featured in a KRON news segment highlighting two of the Bay Area's young musical talents. That same year, he was a winner in the Menuhin-Dowling Awards at California's Nueva School. In 1996, Byoung Jin gave a solo recital at the San Francisco Conservatory of Music's Hellman Hall. Later that year, he received the grand prize at the Han Kuk Il Bo (Korean Daily Newspaper) Competition for elementary school students in Seoul, Korea. Byoung Jin moved to Concord, Massachusetts, in 1997 and enrolled at the New England Conservatory of Music, where he studies with BSO violinist Lucia Lin; he has also studied composition and piano with Rodney Lister. A member of NEC's Youth Philharmonic Orchestra, he won the 1998 NEC Concerto Competition and subsequently performed Saint-Saëns' Violin Concerto No. 3 with NEC's Youth Symphony Orchestra. Earlier this year, Byoung Jin Kang won the Boston Symphony Orchestra Concerto Competition and received the Harry and Marion Dubbs Brookline Youth Concerts Award. A tenth-grader at Phillips Academy in Andover, Massachusetts, he is an active participant in his school's music programs.



Richard Hayman

Richard Hayman is Principal Pops Conductor of the Saint Louis and Grand Rapids symphony orchestras, a post he also held with the Detroit and Hartford symphony orchestras, the Calgary Philharmonic, and Orchestra London Canada. His original compositions, which are standards in the repertoire of these ensembles, are also frequently performed by bands and orchestras throughout the world. For more than thirty years during Arthur Fiedler's tenure, Mr. Hayman served as the chief arranger for the Boston Pops Orchestra, providing arrangements for dozens of their hit recordings. Under John Williams's and Keith Lockhart's direction, the orchestra continues to program Mr. Hayman's award-winning arrangements and orchestrations. In recent years Richard Hayman has concentrated on guest conducting special Pops concerts for orchestras across the continent. In addition, he recently recorded a series of compact discs on the Naxos International label, having

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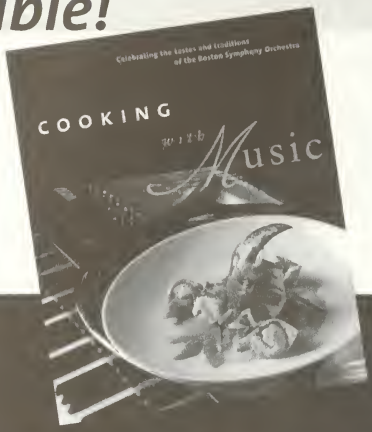

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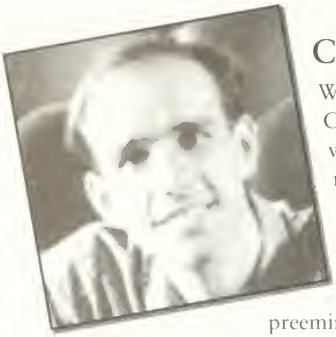
also recorded extensively for Audio Fidelity Records. His first album, entitled *Ruby*, includes a new version of this million-seller; a second disc, *At the Pops* (with the Saint Louis Symphony Orchestra), features the original 1953 arrangement of the famous theme. The Bainbridge label has recently released four albums by Richard Hayman and the Manhattan Pops Orchestra.

At the age of eighteen, Richard Hayman began touring with the well-known harmonica group, the Borrah Minevitch Harmonica Rascals. Although hired as a musician, he was soon writing all the music for this large ensemble. Early in his career, while orchestrating and arranging for various singers and performers in Las Vegas and Hollywood, he caught the ear of MGM Studios musical director Georgie Stoll, who put Mr. Hayman to work as an orchestrator on such films as *Girl Crazy*, *Meet Me in St. Louis*, and *As Thousands Cheer*. Along with arranging some of the music, Mr. Hayman also appeared in the films *Coney Island*, *Sweet Rosie O'Grady*, and *Always in My Heart*. While in Hollywood, he studied with such notable figures as Alfred Newman, Victor Young, Georgie Stoll, Herbert Stothart, Max Steiner, and Erich Wolfgang Korngold. A trip back to his home in Boston led Mr. Hayman to join the Vaughn Monroe Orchestra as musical director for Monroe's recordings and television and radio show, a collaboration that lasted five years. During this time, Mr. Hayman also directed the musical activities of various recording artists and ultimately signed an exclusive recording contract with Mercury Records Corporation. "Ruby," his theme for the motion picture *Ruby Gentry*, reached the top of the Hit Parade worldwide (a new version of the famous theme was featured in the soundtrack of the 1996 film *The Mirror Has Two Faces*). Mercury Records then appointed Richard Hayman its Artists and Repertoire Chief in New York and musical director for the recording activities of their many artists, a post he held for twelve years.

Now residing in New York City, Richard Hayman has worked on tour with many popular entertainers, although he is more heavily involved with symphony orchestras. "Richard Hayman and His Orchestra" have been presented on twenty-three albums and twenty-seven hit singles by Mercury Records. Time Records has presented the Manhattan Pops Orchestra in fourteen albums conducted and arranged by Mr. Hayman; from 1963 to 1980 he served as musical director for Time/Mainstream Records. Dozens of his original compositions have been recorded by various artists and he has also arranged and conducted recordings for more than fifty artists. He has been responsible for the music for innumerable television series, specials, documentaries, and commercials, most recently orchestrating the music for the PBS series based on the writings of Mark Twain. Mr. Hayman has scored Broadway shows and many films and in 1960, he was honored with a star on Hollywood's Walk of Fame. Closely affiliated with the Saint Louis Symphony since becoming Principal Pops Conductor in 1976, he was named the McDonnell Douglas Principal Pops Conductor in 1979. He has led Boston Pops concerts on many occasions, most recently in 1999.

Guest artist biographies continue on next page.



Christopher Taylor

When Christopher Taylor participated in the 9th Van Cliburn International Piano Competition in 1993, he was propelled into the music pages of the nation's newspapers when he became the first American to reach the finals since 1981. He went on to win the Bronze Medal, garnering major attention. His resulting compact disc has earned much critical acclaim. In April 1998 Mr. Taylor joined an elite group of preeminent musicians when he received an Avery Fisher Career Grant. In addition to the Van Cliburn, Mr. Taylor has been honored by several other prominent piano competitions. In the summer of 1990 he was one of the first four recipients of the Gilmore Young Artists Award, a scholarship for exceptionally promising American pianists aged twenty-two or younger. Shortly thereafter he took first prize in the William Kapell International Piano Competition, held at the

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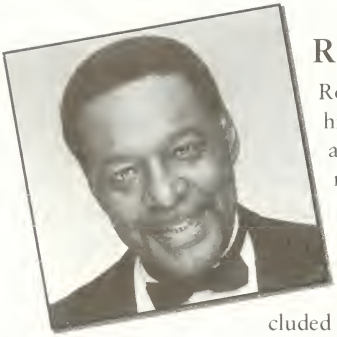
Kennedy Center in Washington, D.C. Since his first solo recital at age ten, Christopher Taylor has performed in many cities, including New York (at both Carnegie and Alice Tully halls), Boston, Washington, Chicago (where he has performed at the Ravinia Festival), Denver, and Los Angeles, as well as in Europe, Asia, and the Caribbean. He has appeared with numerous orchestras, including the Saint Louis Symphony, Atlanta Symphony, Houston Symphony, National Symphony, and Seoul Philharmonic. He is making a return appearance with the Boston Pops Esplanade Orchestra, having made his Boston Pops debut in 1994. Highlights of recent seasons include debuts with the Detroit Symphony and the New York Philharmonic. Mr. Taylor began his piano studies in his native Boulder, Colorado, under Julie Bees, and has since studied with Francisco Aybar, Russell Sherman, and Maria Curcio Diamand. While pursuing his musical career he also attended Harvard University, graduating *summa cum laude* in mathematics in 1992.

Karen Parks

Soprano Karen Parks has received international critical acclaim as one of today's most gifted and versatile young vocalists. In 1999 Ms. Parks returned to the Savonlinna Opera Festival for her third appearance there as Nedda in Leoncavallo's *I Pagliacci*, where she has also been featured in Orff's *Carmina Burana*. Other recent highlights include Dvořák's *Te Deum* and Mahler's Second Symphony with the Fort Wayne Philharmonic and her Carnegie Recital Hall (Weill Hall) debut in February 1998. Ms. Parks made her film debut in the PBS documentary *Porgy and Bess: An American Voice*. She has performed a staged symphonic version of the Gershwin opera with the Fort Wayne Philharmonic, the Alabama Symphony, and the Helsinki Philharmonic (including an August 1998 televised performance in Estonia for an audience exceeding 10,000). In 1995 Karen Parks won the prestigious Fulbright Award, which allowed her to study with Gabriele Pisani at La Scala in Milan, Italy. During that period, she returned briefly to the United States to perform Verdi's *Requiem* with the Greenville Symphony and Beethoven's Ninth Symphony with the Charlotte Symphony. Soon thereafter she was engaged to return to Greenville for Mahler's Second Symphony and to Charlotte for another Beethoven's Ninth. Upon the death of Senator Fulbright, for whom the scholarship is named, Ms. Parks was flown from Milan to Berlin to sing a tribute in his honor. The only vocalist selected to perform at the celebration of the 50th Anniversary Gala of the Fulbright Awards at the National Academy of Sciences in Washington, D.C., Ms. Parks performed Dominick Argento's chamber work *To Be Sung Upon the Water*, with the composer in attendance. Karen Parks made her London debut as Cindy Lou (Micaela) in the West End production of *Carmen Jones* (Oscar Hammerstein's reworking of the Bizet opera) a performance that earned her a Sir Laurence Olivier Award nomination. A featured performer at the dedication of New York's Marian Anderson Theater, she then inaugurated that theater's first opera production, *The Telephone*, which she also sang at Merkin Hall with Opera Ebony. Soon thereafter she sang the world premiere of Heikki Sarmanto's *Perfect Harmony*, recorded by Time Warner. Other recordings include *Carmen Jones*, *Freedom's Journey* with Opera Ebony, *Symphony of Spirituals*, and her solo recording

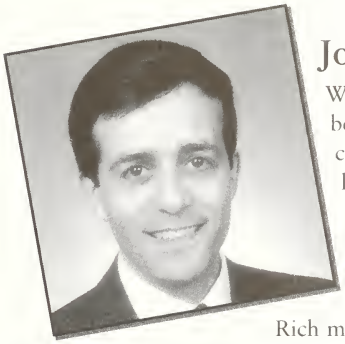
Nocturne. Ms. Parks made her San Francisco Opera debut in *Die Frau ohne Schatten* conducted by Christoph von Dohnányi. She toured as Micaela in *Carmen* with the Western Opera Theatre and performed Catherine in Offenbach's *Pomme d'Api* at the Brooklyn Academy of Music with the Orchestra of St. Luke's. She has sung Marenka in *The Bartered Bride* with the Opera Theatre of Pittsburgh. At the invitation of Jim Nabors, Karen Parks appeared with the singer in "Friends and Nabors," a concert at the Flathead Festival (Whitefish, Montana). She represented classical music for the opening gala, "An Evening with Dick Clark," at the National Music Center in Lenox, Massachusetts. Ms. Parks has been featured in concerts and recitals throughout the United States and Europe, in such musical centers as London, Salzburg, Graz, Goteborg, and Helsinki. She sang the title role in the world premiere of Ben Yarmolinsky's *Anita*, based on the Anita Hill/Clarence Thomas hearings, for the Friends and Enemies of New Music. She has sung Handel's *Messiah* and Bach's *Magnificat* with several orchestras and was a featured soloist at the Music—AIDS—Harlem Benefit at New York's Alice Tully Hall. In addition to being a Fulbright scholar, Karen Parks is also a member of Phi Kappa Phi national academic honor society and is the recipient of the Cadeau Foundation Grant, which she used for study with renowned soprano Renata Scotto. Ms. Parks holds degrees from the University of Texas at Austin and Furman University. These performances mark her Boston Pops debut.



Robert Honeysucker

Robert Honeysucker is recognized internationally for his opera, concert, and recital performances. Honored as 1995 "Musician of the Year" by Boston Globe music critic Richard Dyer, Mr. Honeysucker has also been a winner of the National Opera Association Artists Competition and a recipient of the New England Opera Club Jacopo Peri Award. His opera performances throughout the United States have included the roles of Count di Luna in *Il Trovatore*, Germont in *La Traviata*, and Ford in *Falstaff* with Boston Lyric Opera; Renato in *Un Ballo in Maschera* with Sacramento Opera; Amonasro in *Aïda* with Utah Opera; and the title character in *Rigoletto* with Delaware Opera. He has also appeared with the Opera Company of Boston, Fort Worth Opera, Tulsa Opera, Eugene Opera, and Connecticut Opera. Overseas, Mr. Honeysucker has sung numerous roles at the Mercury Theatre in Auckland, New Zealand, including the title roles in *Don Giovanni* and *The Barber of Seville*, Sharpless in *Madama Butterfly*, and Porgy in *Porgy and Bess*. In Europe, he has sung Jake in *Porgy and Bess* at the Theatre des Westens in Berlin, Daedalus in the world premiere of Paul Earls's *Icarus* at Brucknerfest in Linz, Austria, and an opera concert series in the Persian Gulf, led by Cesare Alfieri. In Japan he has sung Handel's *Messiah* with the Tokyo Symphony and Bach's *Christmas Oratorio* with the Telemann Chamber Orchestra in Osaka. Mr. Honeysucker has also performed numerous recitals in Europe and Australia. Among his many performances with the Boston Symphony Orchestra are The Keeper of the Madhouse in *The Rake's Progress* and bass soloist in Beethoven's Ninth Symphony conducted by Seiji Ozawa in celebration of his 25th anniversary as music director. Mr. Honeysucker was featured soloist at the Boston Pops' 1993 July Fourth Esplanade concert, led by John Williams, and has also appeared in Pops concerts under the direction of Keith Lockhart and Harry Ellis Dick-

son. During Great Woods' inaugural season, he performed Charles Ives's *General William Booth Enters into Heaven* with the Pittsburgh Symphony under Michael Tilson Thomas. Other solo engagements with orchestra have included Aaron Copland's *Old American Songs* with the Flagstaff Symphony Orchestra, *Carmina burana* with both the Roanoke and Omaha symphony orchestras, and Brahms's *German Requiem* with the Springfield (Massachusetts) Symphony. Mr. Honeysucker has also performed with the St. Louis Symphony, Portland (Maine) Symphony, and Sacramento Symphony. He has been a member of the Bach Aria Group and Videmus and is a member and co-founder of the Jubilee Trio (with Marion Dry and Leslie Amper), which presents American art songs, including those of under-performed African-American composers. His recordings include a Jenny Lind disc with soprano Elizabeth Parcells (Northeastern Records) and three Videmus discs: *Music of William Grant Still* (New World), *Watch and Pray* (Koch International), and *More Still* (Cambria). He has also recorded for the Ongaku and Titanic labels.



Jordan Rich

WBZ News Radio talk show host Jordan Rich was born in Boston and has spent all of his twenty-two-year career in the Boston market. He attended Curry College in Milton, Massachusetts, where he majored in communications; while in school, he started working at WRKO as the station's weather reporter. After several years at WRKO, serving as morning co-anchor and host of his own Broadway music program, Mr. Rich moved to WSSH-FM, where he was the morning drive-time host for fifteen years. During that entire period, he and his business partner Ken Carberry were busy running Chart Productions, a full-time recording studio and advertising agency that today is one of the top audio production companies in the city. In 1996 Jordan Rich was hired at WBZ-AM 1030 to fill the shoes of broadcast legend Norm Nathan, whom he considered a mentor and close friend. Since then Mr. Rich has been a voice in the night to thousands of late-night listeners throughout the United States and Canada. His show features an eclectic mix of topics and guests, including best-selling authors, television and movie actors, local celebrities, and everyday folks. He has often welcomed Keith Lockhart and other Symphony Hall stars to the broadcast. Along with his on-air work, Jordan Rich has produced thousands of voice-overs; he is particularly proud to be the announcer for the Boston Pops radio spots each spring. He serves as master of ceremonies for events throughout the community and works with several charitable organizations including the American Cancer Society, the March of Dimes, the American Heart Association, and Children's Hospital. This week he makes his Boston Pops debut.

BSOVATIONS

The support of the corporate sponsors of the Boston Symphony Orchestra reflects the increasingly important partnership between business and the arts. Their generosity is a gift to the community that allows the BSO to keep ticket prices at accessible levels, to tour nationally and internationally, and to present free concerts to the Boston community. The Boston Symphony Orchestra is honored to be associated with these companies and gratefully acknowledges their contributions.

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James C. Curvey
President and COO
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Fidelity Investments

At Fidelity Investments, we are proud of our partnership with the Boston Symphony Orchestra. Through our ongoing commitment, we are able to bring these wonderful musical performances to all who delight in hearing them. Fidelity will continue its long tradition of investing in our communities, and particularly our relationship with this fine organization.

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President
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NEC has proudly supported the Boston Symphony Orchestra's tours throughout Asia, Europe, and North and South America since 1986. No matter where they perform, the Boston Symphony Orchestra musicians, together with Maestro Ozawa, impress audiences with their brilliant performances, and have captured the hearts of music lovers all over the world.

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At John Hancock Funds, we recognize the beauty and importance of the arts. John Hancock Funds is delighted and proud to support one of our nation's most treasured cultural institutions, the Boston Symphony Orchestra. We extend our best wishes to the performers who grace the stage of this historic hall and their grateful patrons for another wonderful season.

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At BankBoston, we believe that the Arts enhance the fabric of our society...helping to form and define new communities, while contributing to the vitality and growth of established communities. BankBoston is extremely proud of our partnership with the Boston Symphony Orchestra, one of the premier arts organizations in the world, and of our annual sponsorship of the Holiday Pops Series, which remains a Boston tradition.

Esther Silver-Parker
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AT&T is once again delighted to be associated with the Boston Symphony Orchestra. At AT&T, we believe in celebrating quality whether it's in technology or the arts. That's why we're proud to sponsor the Symphony's Language of the Twentieth Century–a series of retrospective works that will be performed over the next three years. It's all part of AT&T's commitment to Boston and to community organizations both great and growing.

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The Boston Symphony Orchestra and American Airlines have enjoyed a partnership together for many years. Our commitment to the arts, cultural development, and the Boston community will continue to be a priority for us. American Airlines is also proud to support the Pops and we look forward to many years of prosperity together.

Kuni Matsui
President
TDK Electronics Corporation

TDK

As a longtime sponsor of the Free Lawn Passes for Children program at Tanglewood, TDK has shown its commitment to nurturing an appreciation for art and culture among young people. This year, TDK is proud to extend its relationship with the BSO through an important new musical preservation project. Drawing on TDK's expertise in advanced recording media, the BSO will now be able to transfer fragile tapes of historic performances to TDK recordable compact discs so that they can be enjoyed for generations to come.

Robin A. Brown
General Manager
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Four Seasons Hotel Boston has been very proud to support the Boston Symphony Orchestra over the last ten years. The Boston Symphony has established a tradition for presenting world class music while simultaneously bringing the magic of music to our city's children. The Boston Symphony Orchestra truly is the cornerstone of the rich cultural life we enjoy. Four Seasons proudly acknowledges the impact the Boston Symphony Orchestra has had in enhancing the city, and we look forward to continuing our partnership in the years to come.

Business Leadership Association

The support provided by members of the Business Leadership Association enables the Boston Symphony Orchestra to keep ticket prices at accessible levels, to present free concerts to the Boston community, and to support educational and outreach programs. The BSO gratefully acknowledges the following corporations for their generous annual Corporate Programs' support, including gifts-in-kind.

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Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs five free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 6, 7, and 8, plus a free concert at Franklin Park July 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

How to Purchase Tickets

For tickets, call SymphonyCharge at (617) 266-1200 or outside the 617 area code at 1-800-274-8499 (TIXX), Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday. On concert evenings, it is open through the first intermission.

TICKET PRICES
Floor: $52, $46, $35; First Balcony: $33, $28; Second Balcony: $17, $13

For Group Sales information, please call (617) 638-9345.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $7 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m. (11 a.m. on weekends), exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($10 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of orchestra players' positions and the Symphony's music education programs.

For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

PHOTO BY WALTER H. SCOTT

In the Pops Spotlight

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/ Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

New BSO Cookbook Is Here!

Cooking with Music: Celebrating the Tastes and Traditions of the Boston Symphony Orchestra is a unique volume for cookbook collectors and music lovers alike. The book includes chapter introductions and sidebar anecdotes that provide intimate glimpses into the history and personalities of the Boston Symphony Orchestra. Featuring more than 250 favorite recipes from Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, orchestra members, guest artists, and volunteers, *Cooking with Music* also features a Tanglewood chapter on picnics with suggestions on selected wines to accompany the meal. A project of the Boston Symphony of Volunteers, *Cooking with Music* is available in the Symphony Shop for $29.95.

Art in Support of Art

Throughout the 2000 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition through May 30 of artwork by children whose teachers are members of the Massachusetts Art Education Association. The MAEA, an organization of art educators, art directors, and others interested in art education, is dedicated to promoting art education in Massachusetts, providing guidance and support through newsletters, conferences, and workshops for educators. It is also responsible for mounting art exhibits of students' and teachers' work, in various venues across Massachusetts. For this show, the MAEA has gathered the work of forty-five student artists from thirty-five cities and towns in the Commonwealth. The MAEA acknowledges the generosity of Corners (formerly Frame King Express) for framing all the work in this exhibit. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Doris Chung (May 30-July 9).

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming film projects with Mr. Spielberg include *Minority Report* and *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

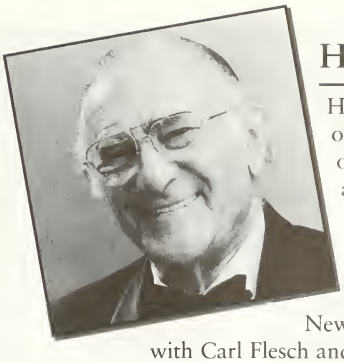
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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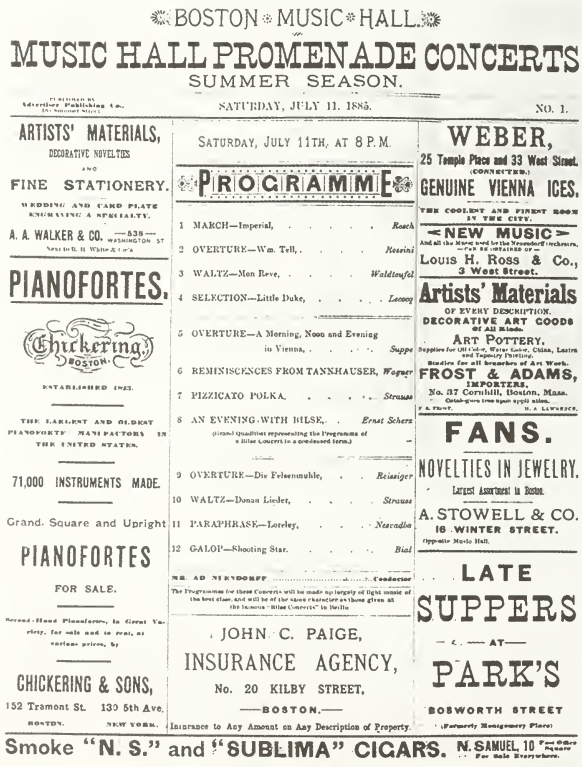
The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Scherz
(Grand Quadrilles representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nescadba
12 GALOP—Shooting Star. . . . . Bial

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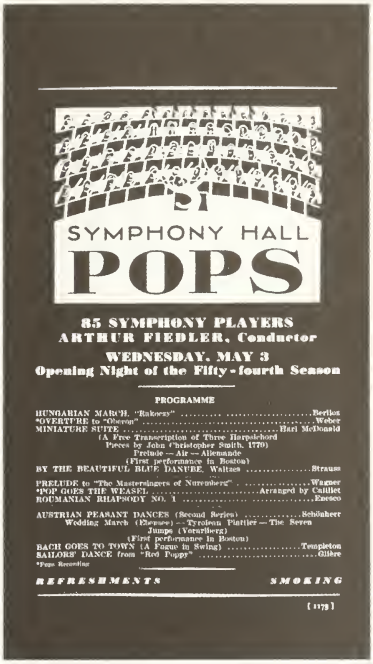
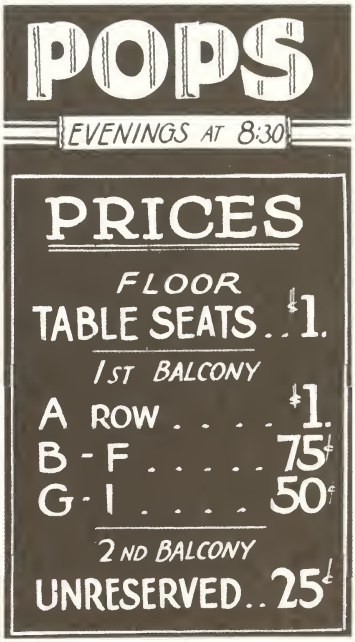
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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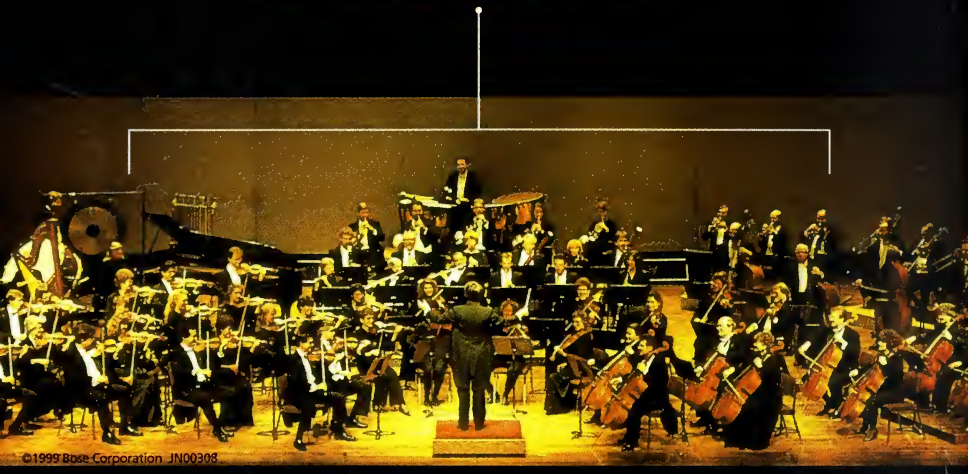

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

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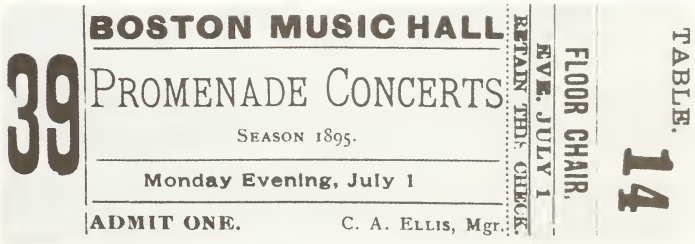
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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SUZANNE FIORE and CHARLES PARKER

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From *ANYONE CAN WHISTLE* (1964)• Music and lyrics by Stephen Sondheim

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A Parade in Town
NICOLE DEBACE

Everybody Says Don't
EDWARD JUVIER

No One Is Alone, from *Into the Woods* — Sondheim-Morley

From *MAN OF LA MANCHA* (1965) • Music by Mitch Leigh, lyrics by Joe Darion

Aldonza
ALEXIS VELEZ

I'm Only Thinking of Him
SUZANNE FIORE, GRETCHEN GARVIN, and DOMINIC NOLFI

The Impossible Dream
DARREN DUNSTAN

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Overture

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JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, May 10, 2000, at 8

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KEITH LOCKHART conducting

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JOHN WILLIAMS, *Laureate Conductor*
Thursday evening, May 11, 2000, at 8

BOSTON POPS

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Program continues on page 29

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 12, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

Fanfare for the Common Man — Copland

Quiet City — Copland
ROBERT SHEENA, English horn, THOMAS ROLFS, trumpet

El Salón México — Copland

INTERMISSION

Burlesque, from *Music for the Theatre* — Copland

Dream March and Circus Music, from *The Red Pony* — Copland

Song of the Birds — Casals
Zapateado — Sarasate-Wolfe
Meditation from *Thaïs* — Massenet
ANDREW PEARCE, cello

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Strike Up the Band — Gershwin-Green

Berlin Bouquet — arr. Mason
Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

A Tribute to Ol' Blue Eyes

One For My Baby — Arlen/Mercer-Ramin
Chicago — Fisher-Nestico

Through the Eyes of Love, from *Ice Castles* — Hamlisch/Sager-Byers

The Music of Paul Simon — arr. Sebesky
The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

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Baldwin Piano

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 13, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

Fanfare for the Common Man — Copland

Quiet City — Copland
ROBERT SHEENA, English horn, THOMAS ROLFS, trumpet

El Salón México — Copland

INTERMISSION

Burlesque, from *Music for the Theatre* — Copland

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THE BOSTON POPS ESPLANADE ORCHESTRA
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JOHN WILLIAMS, *Laureate Conductor*

Sunday afternoon, May 14, 2000, at 3

BOSTON POPS

BRUCE HANGEN conducting

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Tin Pan Alley Overture — arr. Lewis/Perry/Braz

God Bless America—California Here I Come—
I Can't Give You Anything But Love—I Found
a Million-Dollar Baby—Tea for Two—Happy
Days Are Here Again—I Got Rhythm

KATHRYN LEWIS and MARTIN PERRY, pianos

West Side Story — Bernstein-Ferrante/Teicher

Something's Coming—Maria—Officer Krupke—
One Hand, One Heart—Cool—Somewhere—
I Feel Pretty—America—Tonight

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MS. LEWIS and MR. PERRY

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Sixteen Going on Seventeen—So Long,
Farewell—Do-Re-Mi—Edelweiss—Maria—
Climb Every Mountain

Sophisticated Lady — Ellington-Hayman

String of Pearls — Gray-Hayman

Kid Stuff — arr. Hayman

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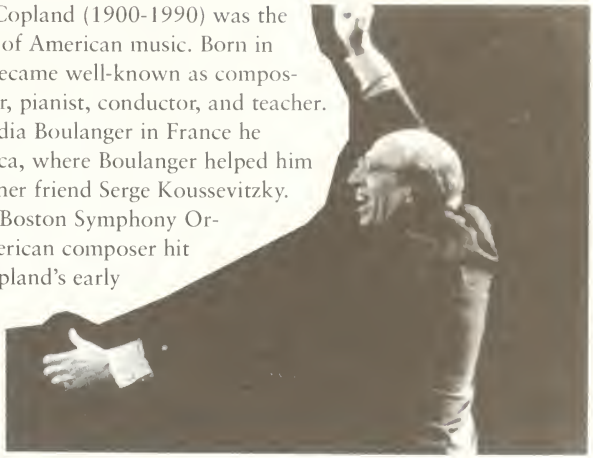


BSO Archives

To many listeners, Aaron Copland (1900-1990) was the epitome and fountainhead of American music. Born in Brooklyn, New York, he became well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. Following studies with Nadia Boulanger in France he returned in 1924 to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphony writing in the '30s and '40s.

In 1940 Copland became Dean of the Faculty at the newly-founded Berkshire Music Center (now the Tanglewood Music Center, the BSO's training academy at the orchestra's summer home in western Massachusetts). In that position for a quarter-century, he taught a new generation of composers, from the United States, and increasingly from Latin America and the the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. Copland's music is distinctively American, frequently drawing upon cowboy songs, Mexi-

Howard S. Babbitt, Jr./BSO Archives

Surrounded by students, Tanglewood c.1947

Copland on Music

What, after all, does it mean to make use of a hymn tune or a cowboy tune in a serious musical composition? There is nothing inherently pure in a melody of folk source that cannot be effectively spoiled by a poor setting. The use of such materials ought never to be a mechanical process. They can be successfully handled only by a composer who is able to identify himself with, and re-express in his own terms, the underlying emotional connotation of the material. A hymn tune represents a certain order of feeling: simplicity, plainness, sincerity, directness. It is the reflection of those qualities in a stylistically appropriate setting, imaginative and unconventional and not mere quotation, that gives the use of folk tunes reality and importance. In the same way, to transcribe a cowboy tune so that its essential quality is preserved is a task for the imaginative composer with a professional grasp of the problem.

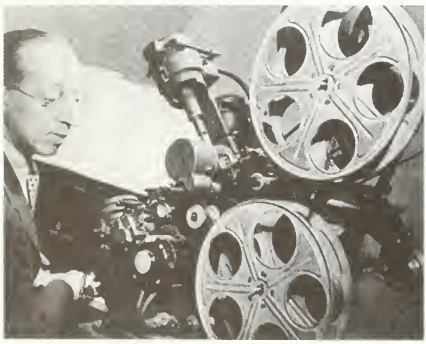
from *Music and Imagination*, 1952

can tunes, Shaker hymns, and jazz. His works include some of the most-loved by any American composer—*Appalachian Spring*, *Fanfare for the Common Man*, the *Lincoln Portrait*, *Rodeo*, and *El Salón México*. Many of these will be performed during the spring 2000 Pops season.

Warren Clark, Jr./BSO Archives

With Olga Koussevitzky, wife of BSO Music Director Serge Koussevitzky

Fanfare for the Common Man dates from 1942 and was written for Eugene Goossens and the Cincinnati Symphony, who gave the first performance on March 14, 1943. World War II was raging and Goossens wanted patriotic fanfares for performances during his orchestra's 1942-43 season. He wrote to a number of notable American composers and received eighteen fanfares in response. Copland's was one of ten collected by Goossens in 1944 into a volume of those pieces composed for brass and percussion. Some of the other composers represented were Paul Creston (*Fanfare for Paratroopers)*, Goossens himself (*Fanfare for the Merchant Marine*), Howard Hanson (*Fanfare for the Signal Corps*), and Virgil Thomson (*Fanfare for France*). Given the patriotic sentiment required, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's fanfare (*Fanfare for the Fighting French*); as Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."



Working on the score for the film The Heiress, *1948*

A few years later, Copland used the Fanfare in the finale of his Third Symphony, given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in October 1946. Over the years, the music of the Fanfare has become so familiar that The New Grove Dictionary of American Music describes it as being "better known than [Copland's] name."

BSO Archives

With Leonard Bernstein and Seiji Ozawa, 1988

Another of Copland's most beloved compositions is the ballet score *Appalachian Spring*, composed in 1943-44. Copland had already had two popular ballet successes (*Billy the Kid* and *Rodeo*) based on western themes—a striking achievement in imagination for a composer city-born and city-bred—when Martha Graham asked him to compose a ballet for her. She chose the title from a poem by Hart Crane. The scenario is a simple one, touching on primal issues of marriage and survival, on the eternal regeneration suggested by spring. It is set in the Pennsylvania hills early in the nineteenth century.

The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.

The Shaker hymn "Simple Gifts" serves as the basis for a series of variations near the end of the ballet and also plays a background role in unifying the entire score. Copland's score calls up a sense of the optimism and courage, the vigor and energy, and the deep wellspring of faith and hope that we like to regard as characteristic of the American experience.

Quiet City, which dates from 1940, came about because Harold Clurman, Copland's closest friend and founder of the Group Theatre, had long hoped for a collaboration between Copland and the Group. The opportunity came with Irwin Shaw's play, *Quiet*

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

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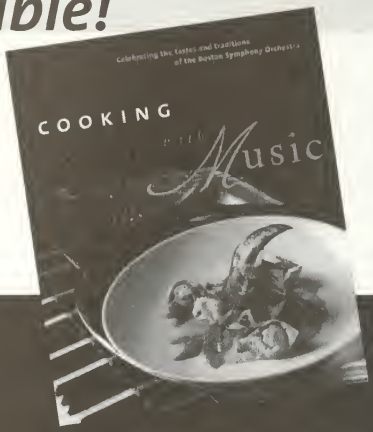

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City. Clurman convinced Copland to compose incidental music to a script about a distressed trumpet player, who played to express the emotions of different people in various parts of the city. After a few tryouts, the play was dropped, but as Clurman pointed out, "Aaron just scooped up that music and arranged a suite for trumpet, English horn, and string orchestra. The play was long forgotten but the music lives on."

From the time of Copland's first visit to Mexico City in 1932, when his friend Carlos Chávez took him to the colorful nightclub called "El Salón México," Copland wanted to compose a piece about the unusual dance hall. Four years later he did, stating, "I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes." Much to Copland's surprise and delight, *El Salón México* was welcomed warmly in Mexico and has consistently been one of his most performed pieces. He said, "Never in my wildest dreams did I expect this kind of acceptance for the piece!"

Determined to find an American sound in music, Copland incorporated jazz idioms into his first orchestral pieces, causing scandal in concert halls in the 1920s. These pieces continue to project the energetic rhythms and catchy melodies of jazz in the Roaring Twenties. *Music for the Theatre* (1925) was written for small orchestra with no specific play in mind, but as Copland pointed out, "The music seemed to suggest a certain theatrical atmosphere, so after developing the idea into five short movements, I chose the title."

A still from the 1949 film The Red Pony, *directed by Lewis Milestone*

The film *The Red Pony* was adapted from a novel by John Steinbeck and featured famous Hollywood stars (Myrna Loy and Robert Mitchum headed the cast). But it was not a commercial success, and Copland's practical nature led him to recast the musical material (which dates from 1948) for concert purposes. The Suite is in six sections with titles that match the action of the film. Although the melodies have a folklike quality, they are Copland's own. Unusual instrumental colors derive from the dramatic action of the film. As Copland pointed out, "This was not your typical Western with gunmen and Indians."

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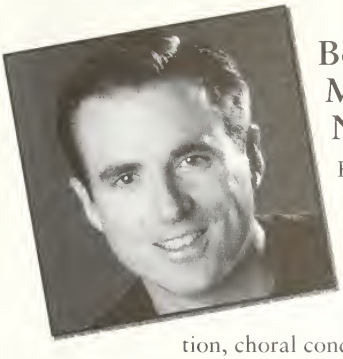

Boston Conservatory Musical Theater Division Neil Donohoe, chairperson

Founded in 1867, the Boston Conservatory is a private college offering undergraduate degrees and diplomas in music performance, education, and composition; dance; and musical theater. Graduate degrees and diploma programs are offered in music and dance performance, opera, musical theater, composition, choral conducting, jazz studies, and music education. Students from all fifty states and more than forty countries have attended the conservatory; enrollment averages 500 annually and there are more than 175 academic professionals and performing artists on the faculty. The Boston Conservatory was one of the first colleges in the United States to grant degrees in musical theater. The Theater Division's unique curriculum offers course work in acting, coupled with music and voice study, and a full range of dance, including ballet, tap, and jazz styles. Integral to the course work is a rigorous performance schedule providing immediate and continuous experience to the developing performer. Each year the Theater Division presents three major productions, two musicals and one drama, as well as smaller productions staged throughout the year, often with senior students directing. Over the years the Theater Division has performed world and regional premieres of many important works. Boston Conservatory alumni can be seen in major productions on Broadway, in Europe, and in national touring companies. In addition, many alumni find acting work in television and film.

Neil Donohoe has directed throughout New England, including productions at the Charles Playhouse in Boston, the Waterville (Maine) Summer Music Theater, Timberlake Playhouse in Illinois, College Light Opera Company (Falmouth, Massachusetts), Keene Summer Theater, Bill Fegan Attractions in Dallas, and Chiswick Park Theater (Sudbury, Massachusetts). Mr. Donohoe was a principal singer for Light Opera of Manhattan and has also served as a director for the Green Mountain Guild of Vermont and guest instructor at Boston University. For the Boston Pops, he staged the ensemble numbers for both the opening of the 1992 season (with guest Tyne Daly) and the 1993 tribute to John Williams, coached 1997 Opening Night guest Elaine Paige, and coordinated stage direction and stage management for the nationally televised 1998 and 1999 Fourth of July concerts on the Esplanade.

Brigadoon Vocal Preparation: Bill Casey, Boston Conservatory faculty
Anyone Can Whistle Vocal Preparation: Cathy Rand, Boston Conservatory faculty
Casting Coordination: Matthew Sandel, Boston Conservatory staff

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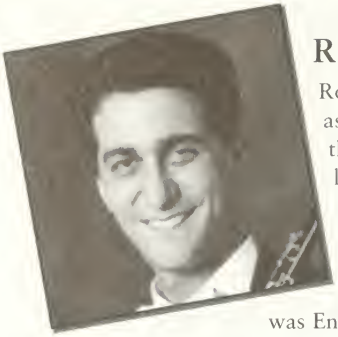

Robert Sheena

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz. This week marks his debut as soloist with the Boston Pops Orchestra.

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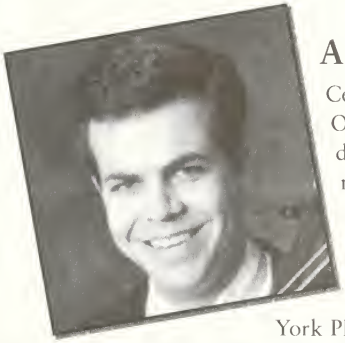
Thomas Rolfs

A native of Sioux City, Iowa, Thomas Rolfs joined the Boston Symphony trumpet section in 1991. In 1999, he was promoted to Assistant Principal Trumpet of the BSO and Principal Trumpet of the Boston Pops Orchestra. As a student, Mr. Rolfs attended the Tanglewood Music Center and went on to earn his bachelor of music degree from the University of Minnesota and a master of music from Northwestern University; he returned to Minnesota in 1986 for a five-year tenure as a member of the Saint Paul Chamber Orchestra. He has been a soloist with the Boston Pops Orchestra and the Saint Paul Chamber Orchestra and earlier this year was invited to be a guest artist with the National Arts Centre Orchestra (Ottawa). At John Williams' request, he was a featured soloist on Mr. Williams' Grammy-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*. Mr. Rolfs' varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, and the Saint Petersburg Philharmonic Orchestra as well as teaching at Boston University.



Andrew Pearce

Cellist Andrew Pearce joined the Boston Symphony Orchestra in September 1996 and this week makes his debut as soloist with the Boston Pops Orchestra. A native of Los Angeles, Mr. Pearce received his bachelor's degree in music at the University of Southern California under the auspices of Lynn Harrell. While still in his teens he performed solos with numerous orchestras in the United States, including the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the Utah Symphony. He has also been heard in recital throughout the western United States and in Europe. Mr. Pearce's awards include the Hammer-Rostropovich Prize, two first prizes in the Coleman International Chamber Auditions, and the Presidential Scholar Medallion presented by Ronald Reagan. Before joining the Boston Symphony he worked for six seasons in Canada with the Vancouver Symphony and as a faculty member at the Vancouver Academy of Music, where he taught cello and chamber music. He was also a founder-director there of Una Voce, a new chamber orchestra. During that time his solo and chamber work was frequently recorded for broadcast by CBC Radio. Besides his work with the Boston Symphony, Mr. Pearce is a member of the Boston Trio with violinist Lucia Lin and pianist Heng-jin Park Ellsworth, with which he performs frequently, and which recently completed its first compact disc of music by Brahms and Ravel. He is the proud father of Alexander, 8, and Amanda, 4.

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and

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BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Lewis & Perry

Duo-pianists Kathryn Lewis and Martin Perry first joined forces as musical directors and pianists for the Maine State Music Theatre. Their success as a duo led to more concert work, and in 1991, they became the only Americans to proceed to the final round of the prestigious Murray Dranoff International Duo-Piano Competition, where they were awarded the bronze medal. Lewis & Perry presented their New York recital debut in Weill Recital Hall at Carnegie Hall in 1993, and since then have brought their unique blend of virtuosity and humor to more than sixty cities across the United States and Europe.

Kathryn Lewis is a native of Washington, D.C., where she studied with Charles Crowder. She earned her undergraduate degree at the University of Maryland, studying with Thomas Schumacher. Later she studied with John Wustman at the University of Illinois, where she received her master of music degree. As a private vocal coach, Ms. Lewis has worked on the staffs of San Francisco Opera Center, Western Opera Theater, Greater Miami Opera, Minnesota Opera, Washington Opera, and the Santa Fe Opera. She has toured the United States and Japan as vocal accompanist and recitalist and currently serves on the piano faculty of the Portland Conservatory.

Martin Perry is a California native, studying there with Patricia Taylor Lee before coming east to continue studies at the University of Maryland. He completed his undergraduate degree at the Juilliard School, where he studied with Adele Marcus. During this time he also worked as musical director for several off-Broadway productions, including the Stephen Sondheim revue *Marry Me a Little*, which he recorded on the RCA label. He has served on the piano faculties of Bowdoin and Bates colleges, and has made several solo appearances with the Portland Symphony Orchestra. Lewis & Perry are Steinway artists and make their Boston Pops debut this week.

The Boston Pops relies on its friends, old and new, for their support. Friends of the Boston Pops generously donate annual gifts that fund Pops performances, education and outreach programs, and free Pops concerts throughout the community. The Boston Pops thanks the following friends for their enthusiastic support last season.

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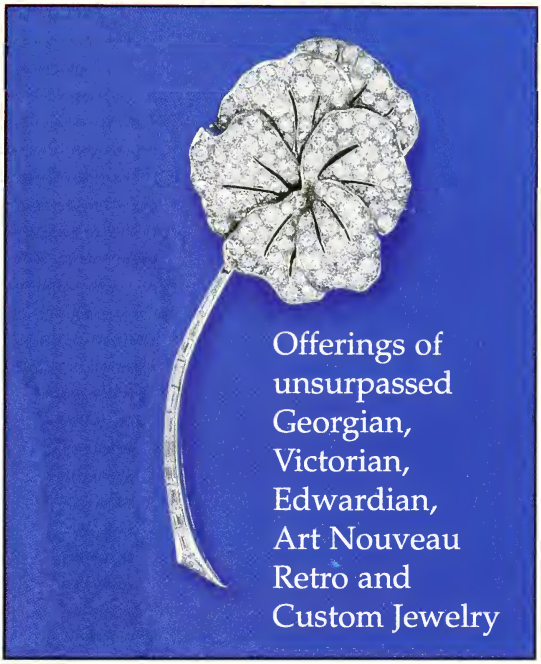

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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For tickets, call SymphonyCharge at (617) 266-1200 or outside the 617 area code at 1-800-274-8499 (TIXX), Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday. On concert evenings, it is open through the first intermission.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of orchestra players' positions and the Symphony's music education programs.

For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

PHOTO BY WALTER H. SCOTT

In the Pops Spotlight

Do You Have Symphony Hall Memorabilia?

In preparation for the Symphony Hall Centennial in the year 2000, the Boston Symphony Archives is seeking memorabilia documenting the rich history of this building, which, until its opening in October 1900, was referred to as the New Boston Music Hall. In addition, we are looking for documentation of Symphony Hall events spanning the years 1900 to the present—in particular, materials relating to non-Boston Symphony/ Boston Pops events, including programs, photographs, and recordings. Please contact BSO Archivist Bridget Carr at (617) 638-9434 for further information.

New BSO Cookbook Is Here!

Cooking with Music: Celebrating the Tastes and Traditions of the Boston Symphony Orchestra is a unique volume for cookbook collectors and music lovers alike. The book includes chapter introductions and sidebar anecdotes that provide intimate glimpses into the history and personalities of the Boston Symphony Orchestra. Featuring more than 250 favorite recipes from Seiji Ozawa, Keith Lockhart, John Williams, Harry Ellis Dickson, orchestra members, guest artists, and volunteers, *Cooking with Music* also features a Tanglewood chapter on picnics with suggestions on selected wines to accompany the meal. A project of the Boston Symphony of Volunteers, *Cooking with Music* is available in the Symphony Shop for $29.95.

Art in Support of Art

Throughout the 2000 Boston Pops season, as Symphony Hall resounds with music, the Cabot-Cahners Room is filled with works of art, continuing the longstanding tradition of bringing visual pleasure to the concertgoing public and especially the art collectors among them. Sponsored by the Boston Symphony Association of Volunteers, the shows for the current Pops season begin with an exhibition through May 30 of artwork by children whose teachers are members of the Massachusetts Art Education Association. The MAEA, an organization of art educators, art directors, and others interested in art education, is dedicated to promoting art education in Massachusetts, providing guidance and support through newsletters, conferences, and workshops for educators. It is also responsible for mounting art exhibits of students' and teachers' work, in various venues across Massachusetts. For this show, the MAEA has gathered the work of forty-five student artists from thirty-five cities and towns in the Commonwealth. The MAEA acknowledges the generosity of Corners (formerly Frame King Express) for framing all the work in this exhibit. If you are interested in purchasing any of the works for sale, or would like additional information, please call the Volunteer Office at (617) 638-9391. This show will be followed by an exhibition of works by Doris Chung (May 30-July 9).

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Keith Lockhart

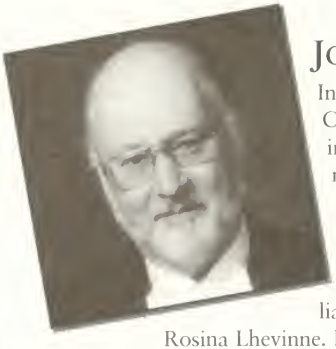
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!



John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming film projects with Mr. Spielberg include *Minority Report* and *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami

**Participating in a system of rotated seating*
§Substituting
‡ On sabbatical leave

*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

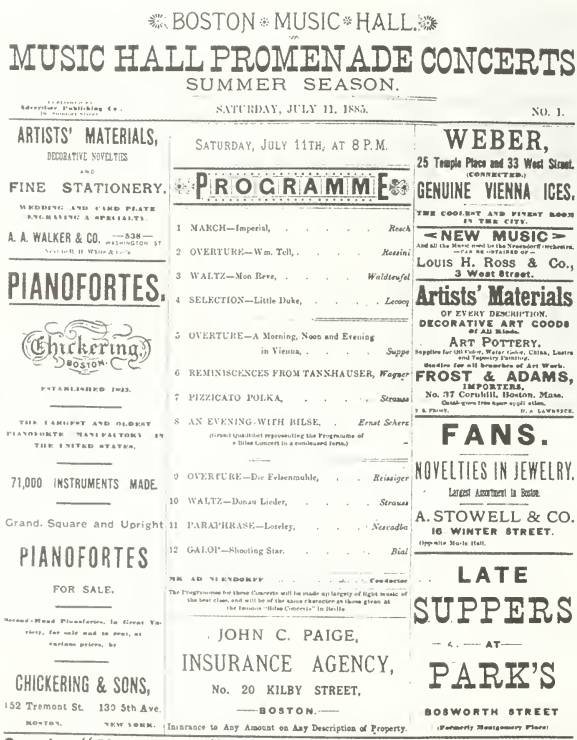
Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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SATURDAY, JULY 11TH, AT 8 P.M.

PROGRAMME

1 MARCH—Imperial, ... Reach
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Schere (grand quadrilled representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nescadba
12 GALOP—Shooting Star. . . . . Bial
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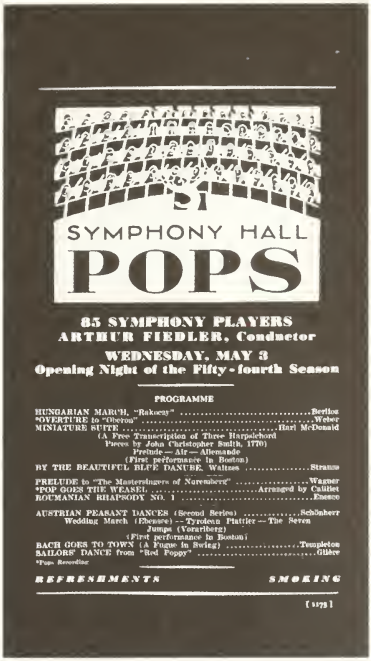
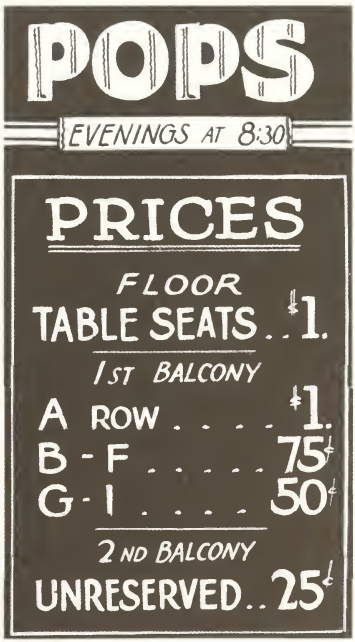
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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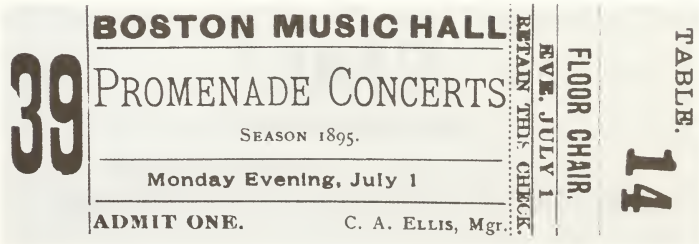
BOSTON SYMPHONY ORCHESTRA

tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 16, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPONSORED BY EMC CORPORATION

A 100th-Birthday Tribute to Aaron Copland

Fanfare for the Common Man — Copland

Quiet City — Copland
ROBERT SHEENA, English horn, THOMAS ROLFS, trumpet

El Salón México — Copland

INTERMISSION

Burlesque, from *Music for the Theatre* — Copland

Dream March and Circus Music, from *The Red Pony* — Copland

Song of the Birds — Casals
Zapateado — Sarasate-Wolfe
Meditation from *Thaïs* — Massenet
ANDREW PEARCE, cello

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Strike Up the Band — Gershwin-Green

Berlin Bouquet — arr. Mason
Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

A Tribute to Ol' Blue Eyes

One For My Baby — Arlen/Mercer-Ramin
Chicago — Fisher-Nestico

Through the Eyes of Love, from *Ice Castles* — Hamlisch/Sager-Byers

The Music of Paul Simon — arr. Sebesky
The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Crossroads for Kids; Fox Tours; G.B.A.R.C. Inc.; Andover/Abbot Association of New England; Hudson Savings Bank; Boston Federal Savings Bank; Saugus COA; Aero Club of New England; Arbella Insurance; Pleasant View Junior High School; Millipore Corporation; North Central Texas College Choir; Vernon Regional Junior College Choir; Dorchester Board of Trade; Holderness School Alumni; AARP Chapter No. 207/Newport, R.I.; Congregational Retirement Homes; St. Peter's Church; Fox Hill Village.

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For More Information of the HeartScan Program, call: 1-800-896-1048

Visit our Web site at: www.BostonHeartScan.com

"Please get the message out so men and women can find out if they have a problem!"
—John Sarno, owner of Antonio's Resturant in Boston

"Why do I have to wait until I have a heart attack to know I have coronary artery disease?"
—Richard Vogeley, Massachusetts

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 17, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF STATE STREET CORPORATION

Huapango	Moncayo
Dansa Brasileira	Guàrnieri
Batuque	Fernández
El Salón México	Copland

INTERMISSION

Violin Concerto No. 3 in B Minor, Opus 61	Saint-Saëns

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso—
Allegro non troppo

NURIT BAR-JOSEF

INTERMISSION

The Boston Pops Salutes the Great American Songbook

featuring
MICHAEL FEINSTEIN
with
John Oddo, piano/music director; David Clark, bass;
Jonathan Finn, guitar; Joe Cocuzzo, drums

That's Entertainment	Dietz/Schwartz
It All Depends On You	DeSylva/Brown/Henderson-Oddo
Medley: When I Fall In Love/My Foolish Heart	Young/Heyman-Oddo
That's Entertainment (reprise)	Dietz/Schwartz
How Do You Keep the Music Playing	Legrand/Bergman/Bergman-Oddo

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Newton Country Day School; Hundred Club of Massachusetts, Inc.; Institute of Electrical Engineers, Inc.; Fleet Private Client Group; St. Agnes Parish; Fox Tours; A.Y.A. Fitchburg YMCA; Trinity Episcopal Church of Melrose; Ursuline Academy Humanities Club; Wellesley College Alumnae of Boston; First Congregrational Church; St. Theresa's Women's Club; Penn Club of Boston.

Dear Alma Mater

We con beside thy knee,
  Dear alma mater,
Earth's book of mystery,
Dear alma mater.
We track the storied past,
  Dear alma mater,
Over plains of learning vast,
  Dear alma mater, with thee.

Yet more on thee is due,
  Dear alma mater.
Truth loved because 'tis true,
  Dear alma mater;
Handclasp of friendship fair,
  Dear alma mater.
Strength to fight as heroes dare,
  Dear alma mater, life through.

Speed on thy sunlit way,
  Dear alma mater.
We vow new faith today,
  Dear alma mater!
May glory light thy name,
  Dear alma mater,
All thy children sing thy fame,
  Dear alma mater, for aye!

Tuftonia's Day

Steady and true, rush along,
  Brown and Blue.
Raise a mighty score today!
Fearless tear down the field
  and never yield!
Brown and Blue,
  Brown and Blue for aye!
Hammer them hard, boys,
  and break through their guard.
That is old Tuftonia's way,
And our glorious banner once again
  will wave o'er Tuftonia's Day,
T-U-F-T-S, T-U-F-T-S,
Hurrah! Hurrah!
  For the dear old Brown and Blue!

Push it right through, boys,
  we're rooting for you!
Now then smash their guard
  once more.
See, they are losing fast,
  their line can't last!
Brown and Blue, boys, forevermore.
Right through the hole, lads,
  and make it a goal
  in the good old-fashioned way,
And we'll all turn out with a lusty
  shout to honor Tuftonia's Day.
T-U-F-T-S, T-U-F-T-S,
Hurrah! Hurrah!
  For the dear old Brown and Blue!

Refrain
Up on the Hill tonight all will be gay.
Victorious in the fight, we'll raise the
  standard of Dear old Tufts to glory!
Pile up a mighty score.
It's bound to soar.
Now one goal more!
Nothing can stop us;
  it's Tuftonia's Day.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 18, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

TUFTS UNIVERSITY NIGHT AT POPS CENTENNIAL CELEBRATION

Huapango — Moncayo

Dansa Brasileira — Guàrnieri

Batuque — Fernández

El Salón México — Copland

INTERMISSION

Violin Concerto No. 3 in B Minor, Opus 61 — Saint-Saëns
Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso—
Allegro non troppo

NURIT BAR-JOSEF

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Overture to *Guys and Dolls* — Loesser-Starobin

Tufts Songs
THE AMALGAMATES, THE BEELZEBUBS,
and THE JACKSON JILLS

'S Wonderful, from *Funny Face* — Gershwin-Ramin

Dear Alma Mater — Lewis

Tuftonia's Day — Hayes

THE AMALGAMATES, THE BEELZEBUBS,
and THE JACKSON JILLS

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 19, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Huapango	Moncayo
Dansa Brasileira	Guàrnieri
Batuque	Fernández
El Salón México	Copland

INTERMISSION

Violin Concerto No. 3 in B Minor, Opus 61	Saint-Saëns

Allegro non troppo
Andantino quasi allegretto
Molto moderato e maestoso—
Allegro non troppo

NURIT BAR-JOSEF

INTERMISSION

Hail Alma Mater	Hurley
For Boston, For Boston	Hurley
Overture to *Guys and Dolls*	Loesser-Starobin
'S Wonderful, from *Funny Face*	Gershwin-Ramin
Begin the Beguine	Porter-May
The Music of Paul Simon	arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, May 20, 2000, at 8

KEITH LOCKHART conducting

BOSTON UNIVERSITY NIGHT AT POPS

A 100th-Birthday Tribute to Aaron Copland
with
MARA BONDE, soprano, JUBILANT SYKES, baritone,
and THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Fanfare for the Common Man — Copland

Burlesque, from *Music for the Theatre* — Copland

Las Agachadas — Copland
THE TANGLEWOOD FESTIVAL CHORUS
John Oliver conducting

Down a Country Lane — Copland

Excerpts from *Old American Songs* — Copland

The Boatmen's Dance
MR. SYKES and THE TANGLEWOOD FESTIVAL CHORUS

Long Time Ago
THE TANGLEWOOD FESTIVAL CHORUS

Simple Gifts
I Bought Me a Cat
MR. SYKES

Ching-a-Ring-Chaw
THE TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

Clarissima
Words by Dean B. Doner/Music by Brenton C. Patterson, '11

Boston University, proud with mission sure—
Keeping the light of knowledge high, long to endure—
Treas'ring the best of all that's old, searching out the new—
Our alma mater ever more! Hail B.U.!

Go B.U.

Go B.U., Go B.U., down the field to score anew—
Our hearts are with you as you meet the foe,
We Hail You OLD B.U.

Excerpts from *The Tender Land* — Copland

Stomp Your Foot
THE TANGLEWOOD FESTIVAL CHORUS

Laurie's Song
MS. BONDE

The Promise of Living
THE TANGLEWOOD FESTIVAL CHORUS

Horn Concerto No. 2 in E-Flat, K.417 — Mozart

Allegro maestoso
Andante
Rondo: Allegro

OLIVER DE CLERCQ

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Overture to *Guys and Dolls* — Loesser-Starobin

Unforgettable — Gordon-Morley

Mack the Knife, from *The Threepenny Opera* — Weill-Mason

The Music of Paul Simon — arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

Clarissima — Patterson/Doner

Go B.U.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Danielle Maddon
Gregory Vitale
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Sarah Roth
Pattison Story
Rebecca Katsenes
Julie Leven
Biliana Voutchkova
Kay Knudsen
Wen-Yi Shih

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Steven Emery
Dana Russian

Trombones
Darren Acosta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Richard Flanagan
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

Piano
Bob Winter

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Cleveland Morrison

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, May 21, 2000, at 7:30

BOSTON POPS

BRUCE HANGEN conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF CHELSEA INDUSTRIES, INC.

A TRIBUTE TO ARTHUR FIEDLER

Prelude to Act III of *Lohengrin*	Wagner
Pomp and Circumstance March No. 1	Elgar
Excursion Train Polka	Strauss
Overture to *William Tell*	Rossini

INTERMISSION

Program continues on page 33

THIRTY YEARS

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ROBERT MONDAVI
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Patriotic Sing-Along

AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-©1956-1958-1970 Ludlow Music, Inc., New York
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA
by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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—arranged by Richard Hayman

Tin Pan Alley Overture — arr. Lewis/Perry/Braz

God Bless America—California Here I Come—
I Can't Give You Anything But Love—I Found
a Million-Dollar Baby—Tea for Two—Happy
Days Are Here Again—I Got Rhythm

KATHRYN LEWIS and MARTIN PERRY, pianos

West Side Story — Bernstein-Ferrante/Teicher

Something's Coming—Maria—Officer Krupke—
One Hand, One Heart—Cool—Somewhere—
I Feel Pretty—America—Tonight

MS. LEWIS and MR. PERRY

Suite from *The Pajama Game* — Adler/Ross-Lewis/Perry/Naughtin

Racing With the Clock—Seven-and-a-Half
Cents—There Once Was a Man—Steam Heat—
Hey There—Hernando's Hideaway—The Pajama Game

MS. LEWIS and MR. PERRY

INTERMISSION

Selections from *My Fair Lady* — Lerner/Loewe-Hayman

Get Me To the Church On Time—Wouldn't
It Be Loverly—I've Grown Accustomed To
Her Face—I Could Have Danced All Night—
On the Street Where You Live—The Rain
In Spain—With a Little Bit of Luck

Three Leroy Anderson Favorites

Bugler's Holiday

Blue Tango

The Typewriter

Jalousie — Gade

Joseph Scheer, violin solo

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Striar J.C.C./Fireman Campus; Massachusetts Nurses Foundation, Inc.; Hale House; South Burlington High School Music Dept.; East Coast Touring Company; St. Denis Church, Westwood; Dedham Retired Men's Club; Eagle Bank; Groveland Congregational Church, UCC; Kiwanis Club of Plymouth; St. Joseph Couples Club of Fairhaven, Mass.; Hamilton House; First Congregational Church of Hamilton; Pathway Tours; Ellison Tours.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Monday evening, May 22, 2000, at 7

KEITH LOCKHART conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

A 100th-Birthday Tribute to Aaron Copland
with
DAWN UPSHAW, soprano; JUBILANT SYKES, baritone;
and THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Excerpts from *The Tender Land* — Copland

Stomp Your Foot
THE TANGLEWOOD FESTIVAL CHORUS

Laurie's Song
MS. UPSHAW

The Promise of Living
THE TANGLEWOOD FESTIVAL CHORUS

Excerpts from *Old American Songs* — Copland

The Boatmen's Dance
MR. SYKES and THE TANGLEWOOD FESTIVAL CHORUS

Long Time Ago
THE TANGLEWOOD FESTIVAL CHORUS

Simple Gifts
I Bought Me a Cat
MR. SYKES

Ching-a-Ring-Chaw
THE TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

Las Agachadas	Copland
THE TANGLEWOOD FESTIVAL CHORUS John Oliver conducting	
Fanfare for the Common Man	Copland
Down a Country Lane	Copland
Jazzy, from *Three Moods*	Copland
KEITH LOCKHART, piano	
Burlesque, from *Music for the Theatre*	Copland
Dream March and Circus Music, from *The Red Pony*	Copland
El Salón México	Copland

INTERMISSION

The Boston Pops Salutes the Great American Songbook

featuring
MICHAEL FEINSTEIN
with
John Oddo, piano/music director; David Clark, bass;
Jonathan Finn, guitar; Joe Cocuzzo, drums

That's Entertainment	Dietz/Schwartz
As Time Goes By	Hupfeld
Lydia, the Tattooed Lady	Arlen/Harburg
It All Depends On You	DeSylva/Brown/Henderson-Oddo
Medley: When I Fall In Love/My Foolish Heart	Young/Heyman-Oddo
That's Entertainment (reprise)	Dietz/Schwartz
How Do You Keep the Music Playing	Legrand/Bergman/Bergman-Oddo

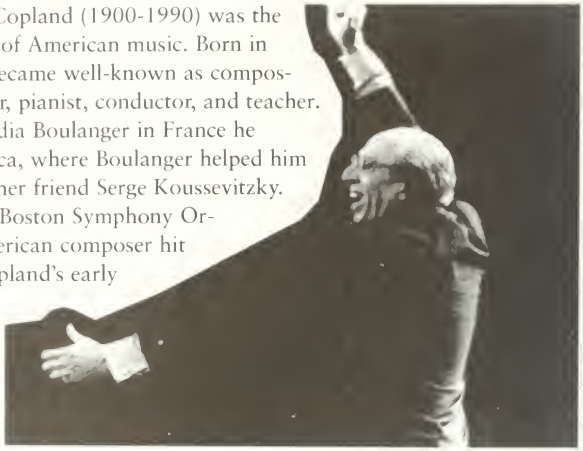
The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

A 100th-Birthday Tribute to Aaron Copland



BSO Archives

To many listeners, Aaron Copland (1900-1990) was the epitome and fountainhead of American music. Born in Brooklyn, New York, he became well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. Following studies with Nadia Boulanger in France he returned in 1924 to America, where Boulanger helped him make the acquaintance of her friend Serge Koussevitzky. The new conductor of the Boston Symphony Orchestra and the young American composer hit it off at once. Many of Copland's early works received their world premieres here in Boston, and he quickly became established as the leading composer of his generation. Always an exceedingly warmhearted and generous man, Copland constantly brought to Koussevitzky's attention the music of other worthy young composers. Thus Copland, almost as much as Koussevitzky himself, was responsible for the extraordinary burst of American symphony writing in the '30s and '40s.

In 1940 Copland became Dean of the Faculty at the newly-founded Berkshire Music Center (now the Tanglewood Music Center, the BSO's training academy at the orchestra's summer home in western Massachusetts). In that position for a quarter-century, he taught a new generation of composers, from the United States, and increasingly from Latin America and the the rest of the world. Meanwhile he composed symphonies, piano music, chamber music, songs, ballets, and film scores of high quality. Copland's music is distinctively American, frequently drawing upon cowboy songs, Mexi-

Howard S. Babbitt, Jr./BSO Archives

Surrounded by students, Tanglewood c.1947

Copland on Music

What, after all, does it mean to make use of a hymn tune or a cowboy tune in a serious musical composition? There is nothing inherently pure in a melody of folk source that cannot be effectively spoiled by a poor setting. The use of such materials ought never to be a mechanical process. They can be successfully handled only by a composer who is able to identify himself with, and re-express in his own terms, the underlying emotional connotation of the material. A hymn tune represents a certain order of feeling: simplicity, plainness, sincerity, directness. It is the reflection of those qualities in a stylistically appropriate setting, imaginative and unconventional and not mere quotation, that gives the use of folk tunes reality and importance. In the same way, to transcribe a cowboy tune so that its essential quality is preserved is a task for the imaginative composer with a professional grasp of the problem.

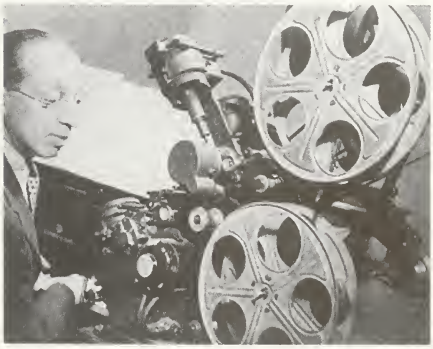
from *Music and Imagination*, 1952

can tunes, Shaker hymns, and jazz. His works include some of the most-loved by any American composer—*Appalachian Spring*, *Fanfare for the Common Man*, the *Lincoln Portrait*, *Rodeo*, and *El Salón México*. Many of these will be performed during the spring 2000 Pops season.

Warren Clark, Jr./BSO Archives

With Olga Koussevitzky, wife of BSO Music Director Serge Koussevitzky

Fanfare for the Common Man dates from 1942 and was written for Eugene Goossens and the Cincinnati Symphony, who gave the first performance on March 14, 1943. World War II was raging and Goossens wanted patriotic fanfares for performances during his orchestra's 1942-43 season. He wrote to a number of notable American composers and received eighteen fanfares in response. Copland's was one of ten collected by Goossens in 1944 into a volume of those pieces composed for brass and percussion. Some of the other composers represented were Paul Creston (*Fanfare for Paratroopers)*, Goossens himself (*Fanfare for the Merchant Marine*), Howard Hanson (*Fanfare for the Signal Corps*), and Virgil Thomson (*Fanfare for France*). Given the patriotic sentiment required, Copland strove for what he himself described as "a certain nobility of tone, which suggested slow rather than fast music." The title followed from the composer's reaction to that of Walter Piston's fanfare (*Fanfare for the Fighting French*); as Copland recalled, "It seemed to me that if the fighting French got a fanfare, so should the common man, since, after all, it was he who was doing the dirty work in the war."



Working on the score for the film The Heiress, *1948*

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Photography: Charles Gauthier

A few years later, Copland used the Fanfare in the finale of his Third Symphony, given its premiere by Serge Koussevitzky and the Boston Symphony Orchestra in October 1946. Over the years, the music of the Fanfare has become so familiar that The New Grove Dictionary of American Music describes it as being "better known than [Copland's] name."

BSO Archives

With Leonard Bernstein and Seiji Ozawa, 1988

Quiet City, which dates from 1940, came about because Harold Clurman, Copland's closest friend and founder of the Group Theatre, had long hoped for a collaboration between Copland and the Group. The opportunity came with Irwin Shaw's play, *Quiet City*. Clurman convinced Copland to compose incidental music to a script about a distressed trumpet player, who played to express the emotions of different people in various parts of the city. After a few tryouts, the play was dropped, but as Clurman pointed out, "Aaron just scooped up that music and arranged a suite for trumpet, English horn, and string orchestra. The play was long forgotten but the music lives on."

From the time of Copland's first visit to Mexico City in 1932, when his friend Carlos Chávez took him to the colorful nightclub called "El Salón México," Copland wanted to compose a piece about the unusual dance hall. Four years later he did, stating, "I was attracted by the spirit of the place and by the Mexican people. Using Mexican melodies seemed appropriate. My purpose was not merely to quote literally, but to heighten without in any way falsifying the natural simplicity of Mexican tunes." Much to Copland's surprise and delight, *El Salón México* was welcomed warmly in Mexico and has consistently been one of his most performed pieces. He said, "Never in my wildest dreams did I expect this kind of acceptance for the piece!"

Determined to find an American sound in music, Copland incorporated jazz idioms into his first orchestral pieces, causing scandal in concert halls in the 1920s. These pieces continue to project the energetic rhythms and catchy melodies of jazz in the

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

Copland on Music

I no longer feel the need of seeking out conscious Americanisms. Because we live and work here, we can be certain that when our music is mature it will also be American in quality. American individuals will produce an American music, without any help from conscious Americanisms.

—from a letter to Oscar Thompson, June 1941

Roaring Twenties. *Music for the Theatre* (1925) was written for small orchestra with no specific play in mind, but as Copland pointed out, "The music seemed to suggest a certain theatrical atmosphere, so after developing the idea into five short movements, I chose the title."

The film *The Red Pony* was adapted from a novel by John Steinbeck and featured famous Hollywood stars (Myrna Loy and Robert Mitchum headed the cast). But it was not a commercial success, and Copland's practical nature led him to recast the musical material (which dates from 1948) for concert purposes. The Suite is in six sections with titles that match the action of the film. Although the melodies have a folklike quality, they are Copland's own. Unusual instrumental colors derive from the dramatic action of the film. As Copland pointed out, "This was not your typical Western with gunmen and Indians."

A still from the 1949 film The Red Pony, *directed by Lewis Milestone*

Copland wanted to compose a "grand" opera, but could not find a libretto that suited him. In 1953, he decided to work on a story with his friend Erik Johns (who wrote the libretto under the pseudonym Horace Everett). *The Tender Land* is a simple yet touching story of Laurie, a young girl yearning for a life beyond her farm surroundings as she graduates from high school. The score is lyrical and tonal, capturing the love interest between Laurie and a young man who arrives with a friend looking for farm work. *The Tender Land* has gone through various changes since its 1954 premiere by the New York City Opera, which opened to mixed reviews. Copland called opera "*La forme fatale*," pointing to the variables and difficulties in the complicated collaborative genre. Copland and Johns hoped their opera would be performed by young artists in college workshops across the country. A more recent version of the score with reduced orchestration makes that possible. In addition, several pieces have found life outside the opera house, including "Laurie's Song," "The Promise of Living" (a version of the stirring quintet from the end of Act I), and "Stomp Your Foot" (from the graduation party scene in Act II).

"Las Agachadas" ("The Shake-down Song") was commissioned by Hugh Ross, conductor of the Schola Cantorum. He wanted a composition to honor the first conductor of the Schola, Kurt Schindler, who had been responsible for bringing to light many

unknown and forgotten folk songs. Copland chose a "dance-song" from Burgos in northern Spain. The song is written for two groups of singers—a solo group and an eight-part mixed chorus. Copland wrote, "I hoped to give the song a realistic native feeling."

Copland enjoyed the challenge of composing for young performers. *Life* Magazine commissioned a piano piece and featured it in a 1962 issue of the magazine with photographs and a homespun article that explained, "Copland's 'Down a Country Lane' fills a musical gap: It is among the few modern pieces specially written for young piano students by a major composer." Copland was quoted: "Even third-year students will have to practice before trying it in public." He also orchestrated the work for inclusion in a Youth Orchestra Series.

Baritone William Warfield sang the premiere performance of the first set of Copland's folk song arrangements, *Old American Songs* (originally set for voice and piano), at New York's Town Hall in 1951. He said, "The songs were a tremendous success. Aaron was an excellent pianist and, of course, knowing the flavor of them so well, it was a tremendous experience working with him." In 1952 Copland wrote, "Everyone seemed to enjoy singing and hearing the first set of folk song settings so much that I decided to arrange a second group of five." William Warfield also premiered Copland's orchestrations of both sets of songs. He said, "If I had to make a choice, it would probably be toward the orchestra versions, especially for 'I Bought Me a Cat,' where you have all these wonderful barnyard sounds in the orchestration." Copland took such pleasure in the popularity of the folk songs that he also approved various arrangements for chorus and orchestra. This week's Pops programs feature five of the songs: "The Boatmen's Dance," a minstrel show tune by Daniel Decatur Emmett, composer of "Dixie," is a lively song with imitation banjo playing in the accompaniment; "Long Time Ago" is a setting of a lyrical nostalgic ballad discovered by the composer in the Harris Collection at Brown University; "Simple Gifts" is the Shaker song used in *Appalachian Spring* arranged in a straightforward style closer to the original folk version; "I Bought Me a Cat," a children's nonsense song, repeats a refrain adding a farm animal as it proceeds; "Ching-a-Ring Chaw" was originally a minstrel song with a text in dialect that Copland felt had to be rewritten, explaining "I did not want to take any chance of it being construed as racist."

William Warfield, with Copland leading the Detroit Symphony Orchestra in Old American Songs, *1961*

The history of Copland's early pieces *Three Moods* (1920-21) begins with a grouping of four; then a decision to include only three under the title "*Trois Esquisses*"; and finally their renaming as *Three Moods.* Each piece is titled individually: I. Embittered; II. Wistful; and III. Jazzy.

"The Great American Songbook"

Ron Della Chiesa is host of *Classics in the Morning*, *The Jazz Songbook*, and the live Boston Symphony broadcasts on WGBH Radio, Boston, and of *Strictly Sinatra* and *Music America* on WPLM Radio, Plymouth. Recently he discussed "The Great American Songbook," selections from which are being showcased throughout the 2000 Boston Pops season, with WBZ Radio's Jordan Rich.

JR: Ron, let me first ask you to define the term "The Great American Songbook."

RDC: I think you could call it "The Great American *Lieder* Book," because *Lieder* is the German word that refers to the great nineteenth-century German songs by composers like Franz Schubert and Hugo Wolf. "The Great American Songbook" contains our *Lieder*, uniquely American in sound and lyrics. All the beautiful lyrics are poetry, just like in the German *Lieder*.

JR: Was it pretty much a twentieth-century development, and can we look at a specific time when it started to come together?

RDC: We can. It's a descendent of European operetta by composers like Franz Lehár and Johann Strauss. In this country Jerome Kern, who I think was the first great American songwriter/composer, was inspired by that style and extended it. You can hear the beginnings of Jerome Kern in the operettas. The first great American standard that Kern wrote was "Smoke Gets in Your Eyes," and then he went on to write things like "All the Things You Are" and, of course, collaborated on *Showboat*. So Kern is really the first great name in the American songbook.

JR: There are quite a few composers featured during this particular Pops season who are very much associated with the American songbook. I'd like to have you comment on a few of them, including Harold Arlen, Irving Berlin, Dietz and Schwartz, Gershwin, and Victor Young. Any of those that you'd like to comment on?

Jerome Kern (1885-1945)

RDC: The quote I like best about Irving Berlin was from Jerome Kern, who—when asked about Irving Berlin's place in American music—said, "Irving Berlin has no place in American music; he IS American music." To think that this Russian immigrant, whose original name was Israel Baline, came out of New York's Lower East side to become one of our greatest songwriters—it's a real Horatio Alger story! Berlin played piano and wrote his own lyrics in addition to his music. His lyrics and his melodies were both uniquely American and pertained to the American story. Yet you can hear traces sometimes of Klezmer music in there, you can hear his Jewish roots, as opposed to Cole Porter, who reflected the sophisticated side of the Great American Songbook—and who also wrote his own lyrics. But each of those composers has a

unique stamp—you can quickly distinguish an Irving Berlin song from a Cole Porter song

JR: And yet they are all distinctly American, aren't they? Whether it's Duke Ellington or Hoagy Carmichael or Victor Young, they're all American.

RDC: I can't imagine "Blue Skies" being composed by a German composer or an Italian composer. I can't imagine Porter's "I've Got You Under My Skin" being composed by a European or a Russian. No, it's uniquely American.

Arthur Schwartz (1900-1984)

JR: When these men were writing in the early portion of the last century, they didn't have the benefit of radio and mass communication. Many of their songs were for the stage and that's how the American songbook blossomed early on, isn't it?

RDC: There's a place that's still in midtown Manhattan, the Brill Building, and that's where a lot of the songwriters used to hang out. In those days, they would take their songs into little offices with piano players and have the songs played for the music publishers in the Brill Building. One of those piano players was George Gershwin, who started his career this way, as one of "song pluggers," as they were called. The songwriters would bring in their songs, and these guys would play them cold. Then the publishers would walk in and say, "Hey, that sounds pretty good, I'll buy that song." So, that was one of the ways the American songbook started before radio.

JR: How did the development of not only radio but also movies and musicals and even the long-playing record affect the American songbook? Did it change for the better the appreciation of these songs because more people could hear these wonderful tunes?

RDC: Yes, it's true. You mentioned Harold Arlen before. A lot of his music was popularized in the '20s in Harlem at the Cotton Club. Many of his songs, like "Stormy Weather," were sung there by stars like Ethel Waters and then Lena Horne, and a lot of his music was played by Duke Ellington. There were a lot of clubs where this music could be performed before the advent of radio. These were also the halcyon days of the Broadway musical. Just consider the shows Gershwin wrote, like "Oh, Kay!" and "Strike Up the Band"—so many songs came from Broadway. There was the team of Dietz and Schwartz, who wrote "Dancing in the Dark" and other memorable tunes. There was a special camaraderie between composer and lyricist—one can't imagine Richard Rodgers and Howard Dietz, for example. It was Arthur Schwartz and Dietz. It was Rodgers and Lorenz Hart, and later Rodgers and Oscar Hammerstein. I also have to mention Hoagy Carmichael and "Stardust," which some feel is the best American song ever written, with lyrics by Mitchell Parish. And let's not forget Johnny Mercer, who was so distinctively American in his taste and had that wonderful, laid-back southern poetry in his soul that came out in songs like "Georgia On My Mind," "Rocking Chair," and "The Nearness of You."

JR: Also, these composers were writing for the superstar performers of the twentieth century. You had Fred Astaire, who perhaps single-handedly put Dietz and Schwartz on the map, and Gershwin and others writing for performers like Al Jolson and Ethel Waters and so forth, so there was a collaboration between the stars and the advent of media such as movies and recordings that really brought this music home to everybody.

RDC: You're right, they would write with a specific artist in mind, like Jolson or Judy Garland. I think Fred Astaire probably had more songs written for him than any other entertainer of the last century. And Sammy Kahn and Jule Styne wrote great things for Sinatra. Some songs that were written for specific artists became so closely identified with them that you can't imagine the songs being sung by anyone else. Frank Sinatra really changed the American songbook with his interpretations. Before him there was Bing Crosby, who sang things relatively straight, as they were written. Then Frank came along and took great liberties with both music and lyrics, particularly when he teamed up with Nelson Riddle, Gordon Jenkins, and Billy May in the '50s. Sinatra knew where to pause and how get the most out of a pause; he knew how to shape a

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line, so that in many cases, a song sung by Sinatra was an adventure in swing. On the other hand, he could really get inside a poignant ballad like no one else.

JR: Do you think there are composers today who can be added to that large but rather exclusive collection called "The Great American Songbook"?

RDC: Well, I like Cy Coleman very much. He is a throwback to the great years of the masters, especially his *City of Angels* score. Stephen Sondheim has pretty much designed his own distinctive sound and style in shows like *A Little Night Music* and *Sweeney Todd*, taking it in a whole different direction. But, you know, the American songbook is constantly being revived by exciting new artists like Diana Krall, who is going to appear with the Pops this season, and Harry Connick, Jr., another young performer who returns to those roots.

JR: And Michael Feinstein, also performing with Pops this season?

RDC: Michael Feinstein befriended Ira Gershwin, and that's how he started, getting it first-hand from one of the masters. Bobby Short, who's been around for years, is another. And let's not forget the greatest of them all now, Tony Bennett. Tony has single-handedly captured a new, younger audience by his appearances on MTV, and he's nurtured their appreciation for these songs.

JR: Most of the names you've mentioned, by the way, have appeared or will be appearing with the Boston Pops. Can you think of a better organization to keep the Great American Songbook not only alive, but fresh?

RDC: I would say that in America, the Boston Pops Orchestra through the years has done more to perpetuate this music than any other ensemble in the world—going back to Fiedler, who served longest as conductor, through John Williams, who incorporated a lot of wonderful film music into his programs, to Keith Lockhart today, who has an affinity for these songs and the music that came out of Broadway during the big-band era. Through their countless recordings alone, can you imagine how many millions and millions of listeners they have had all over the world? Pops recordings go back to the era of the 78 rpm, made the transition to the 45, the LP, and now the compact disc. The orchestra has been on television for thirty years with the PBS series *Evenng at Pops*. In every single Boston Pops program, there will be a standard, or maybe several standards from a musical or a film, from the pen of one of the great composers.

Arthur Fiedler with Richard Rodgers and Oscar Hammerstein II following a 1952 Pops concert featuring their music

JR: Here's a tough one—if you were stranded on a desert island for an extended time, and could only take along three Great American Songbook albums or CDs or collections, what would the top three for Ron Della Chiesa be?

RDC: First, I would take *In the Wee Small Hours of The Morning*, Frank Sinatra's recording from the '50s with Nelson Riddle, which is in my opinion the quintessential collection of great American standards, recorded by the master. That would be number

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Irving Berlin (1888-1989)

one. As number two I would take *Tony Bennett Sings Irving Berlin*, because Tony does just such a masterful job on one song in particular. They're all great, but Tony does one song, "When I Lost You," *a cappella*, nothing behind him, just one chorus. Tony once told me that Irving Berlin wrote that song when his first wife died at a very young age. For number three, I think anything by Ella Fitzgerald, probably the *Ella Fitzgerald Sings Cole Porter* collection. What a job she does on things like "Night and Day" and "I've Got You Under My Skin," those great Cole Porter classics. Ella's voice was like silk. She couldn't sing a bad note, and she also phrased so beautifully, and could swing very, very lightly.

JR: Tony Bennett proved it, the Boston Pops proves it over and over, that when young people—some perhaps only MTV-knowledgeable—discover an artist like Ella Fitzgerald or early Sinatra, they become enchanted. We've seen it over and over again—that's a fitting tribute to the Great American Songbook and those who wrote it and those who perform the music.

Cole Porter (1893-1964)

RDC: It will always be around, as long as there are people around who appreciate great music. I think it was Gene Lees who said about the heyday of the Great American Songbook, "It was an era when good music was popular and popular music was great." And it still is. I think what makes it great is that it was created here in America, among a country of immigrants, in this melting pot made up of great songwriters of different races and nationalities. That fact made the American songbook unique—it could only have been created here. So I'm delighted that Keith Lockhart and the Pops have the Great American Songbook as a focus during this 2000 season as we head into the next century.

Robert Sheena

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Mr. Sheena was English horn and assistant principal oboe of the Hong Kong Philharmonic from 1987 to 1991, and of the San Antonio Symphony from 1991 to 1994. He has been a featured soloist in Boston Symphony performances of André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony Orchestra and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

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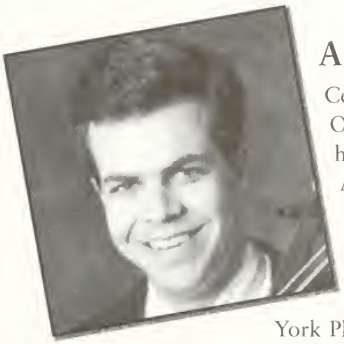
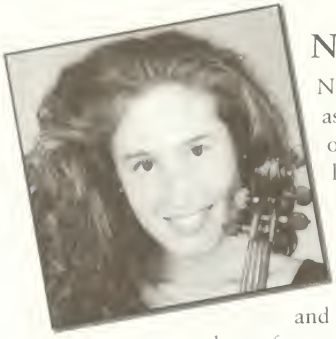
Thomas Rolfs

A native of Sioux City, Iowa, Thomas Rolfs joined the Boston Symphony trumpet section in 1991. In 1999, he was promoted to Assistant Principal Trumpet of the BSO and Principal Trumpet of the Boston Pops Orchestra. As a student, Mr. Rolfs attended the Tanglewood Music Center and went on to earn his bachelor of music degree from the University of Minnesota and a master of music from Northwestern University; he returned to Minnesota in 1986 for a five-year tenure as a member of the Saint Paul Chamber Orchestra. He has been a soloist with the Boston Pops Orchestra and the Saint Paul Chamber Orchestra and earlier this year was invited to be a guest artist with the National Arts Centre Orchestra (Ottawa). At John Williams' request, he was a featured soloist on Mr. Williams' Grammy-nominated soundtrack to the Academy Award-winning film *Saving Private Ryan*. Mr. Rolfs' varied musical background includes performances with the Minnesota Orchestra, the Vienna Philharmonic, the Empire Brass, and the Saint Petersburg Philharmonic Orchestra as well as teaching at Boston University.



Andrew Pearce

Cellist Andrew Pearce joined the Boston Symphony Orchestra in September 1996 and this season makes his debut as soloist with the Boston Pops Orchestra. A native of Los Angeles, Mr. Pearce received his bachelor's degree in music at the University of Southern California under the auspices of Lynn Harrell. While still in his teens he performed solos with numerous orchestras in the United States, including the New York Philharmonic, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, and the Utah Symphony. He has also been heard in recital throughout the western United States and in Europe. Mr. Pearce's awards include the Hammer-Rostropovich Prize, two first prizes in the Coleman International Chamber Auditions, and the Presidential Scholar Medallion presented by Ronald Reagan. Before joining the Boston Symphony he worked for six seasons in Canada with the Vancouver Symphony and as a faculty member at the Vancouver Academy of Music, where he taught cello and chamber music. He was also a founder-director there of Una Voce, a new chamber orchestra. During that time his solo and chamber work was frequently recorded for broadcast by CBC Radio. Besides his work with the Boston Symphony, Mr. Pearce is a member of the Boston Trio with violinist Lucia Lin and pianist Heng-jin Park Ellsworth, with which he performs frequently, and which recently completed its first compact disc of music by Brahms and Ravel. He is the proud father of Alexander, 8, and Amanda, 4.



Nurit Bar-Josef

Nurit Bar-Josef joined the Boston Symphony Orchestra as assistant concertmaster in September 1998. A native of Boston, she was a Tanglewood Music Center Fellow in 1993 and 1994, serving as concertmaster with the TMC Orchestra under Seiji Ozawa both summers. She has also served as concertmaster with the Juilliard Symphony, the Curtis Institute Symphony Orchestra, the Haddonfield Symphony Orchestra, and the International Symphony Orchestra. Ms. Bar-Josef appeared as a featured soloist with the Boston Symphony as winner of the BSO's Youth Concerto Competition in 1990. She has also appeared with the Juilliard Orchestra at Avery Fisher Hall, the Corpus Christi Symphony Orchestra, the International Symphony Orchestra, and the Wellesley Symphony Orchestra, and has given recitals at the Tanglewood Music Center, the Juilliard School's Paul Recital Hall, and the Curtis Institute of Music. Ms. Bar-Josef earned her bachelor's degree from the Curtis Institute of Music in 1996, where she studied under Aaron Rosand, then went on to the Juilliard School's master's degree program, where she studied with Robert Mann. During the 1997-98 season she was assistant principal second violin of the Saint Louis Symphony Orchestra.

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Michael Feinstein

No contemporary artist captures the essence of popular music like Grammy-nominated Michael Feinstein, "America's Ambassador of Song." A pop vocalist, composer, and arranger, the Grammy-nominated artist has released seventeen albums, sold out shows worldwide, and played for three Presidents at the White House, as well as England's Queen Mother. And while he continues to be the entertainer who best embodies the richness of classic big band, jazz, and pop music, now Mr. Feinstein pushes himself into another dimension by infusing his current projects with modern elements that make them uniquely progressive and sophisticated. The fall 1999 debut of his first nightclub, Feinstein's at The Regency, which opened around the same time as the release of his eighteenth album, *Big City Rhythms*, exemplify his new side. Michael Feinstein had the unique experience of starting out his career as Ira Gershwin's assistant for six years. During that period, Mr. Feinstein was granted access to numerous unpublished Gershwin songs, which he has since recorded and performed. His passion for maintaining the legacy of American popular music has led to his becoming one of the world's foremost music scholars and archivists. His personal collection of popular music scores and memorabilia includes many rare autographs, posters, and manuscripts of Ira and George Gershwin, Irving Berlin, Harold Arlen, and numerous others. Gershwin's influence provided a solid base upon which Mr. Feinstein has not only evolved into a captivating performer, composer, and arranger of his own original music, but has also become an unparalleled interpreter of music legends such as Irving Berlin, Jerome Kern, Johnny Mercer, Duke Ellington, and Harry Warren. His 1998 album *Michael and George: Feinstein Sings Gershwin* earned a Grammy nomination for Best Traditional Pop Vocal Performance. His follow-up, *Big City Rhythms*, demonstrates his range of talent and style in collaboration with the Maynard Ferguson Big Band. After being launched into the spotlight by Liza Minnelli at a New York debut in 1986, Michael Feinstein went on to have a hit one-man show on Broadway in 1988 called "Isn't It Romantic: Michael Feinstein in Concert." Now his new nightclub provides the intimate and versatile venue that he has always dreamed of creating. Mr. Feinstein will make frequent visits to the club as both an onstage entertainer and a patron in the company of his friends, while he continues to perform at other venues in New York and worldwide. Mr. Feinstein recently added to his film credits by appearing in and scoring music for Miramax's *Get Bruce*. His television credits include performances on *Melrose Place*, *Coach*, *Cybill*, *thirtysomething*, and *Caroline in the City*. When not touring, he divides his time between his homes in New York and Los Angeles where he devotes energy to the love and protection of animals, as well as to the preservation of music. Michael Feinstein is making a return appearance with the Boston Pops Orchestra, having opened the 1994 Boston Pops season with John Williams and the orchestra.

The Amalgamates

The Tufts Amalgamates are the university's first co-ed *a cappella* group. Founded in 1984, the 'Mates celebrated their fifteenth anniversary this year. They have performed all across the country, taking their dynamic stage presence and tight vocal harmonies to the west coast, the east coast, and many points in between. Recent highlights have included a radio show in February 2000 and a 1998 Christmas concert at New York's Rockefeller Plaza. The 'Mates have released several award-winning albums, have been included on various compilation albums—including *Best of College A Cappella* (BOCA) 1998 and 1999—and are currently recording a new album scheduled for a fall release.

The Beelzebubs

An all-male *a cappella* group from Tufts University, the Beelzebubs believe in "fun through song." Founded in 1963, the Beelzebubs have sustained a tradition of musical excellence and energetic performances. The group recently received the CARA award for "Best All-Male Collegiate *A Cappella* Album" for their latest record, *Infinity*. This past spring, the group traveled to Paris, singing at numerous venues, including Euro-Disney, the American Embassy, and the Hard Rock Cafe.

The Jackson Jills

For more than thirty-seven years, the Tufts University Jackson Jills have redefined women's *a cappella*. Incorporating a unique blend of beautiful voices with a modern attitude, the Jills embody all that is today's woman: strength, confidence, and style. They have brought the wonders of women's *a cappella* to audiences at Tufts and elsewhere across the United States and around the world.

Mara Bonde

Massachusetts-based soprano Mara Bonde has performed in diverse venues in the United States and last season traveled to Brussels, Belgium, with Boston Musical Theater for the NATO Fiftieth-Birthday Tribute. Locally Ms. Bonde has sung with the Handel & Haydn Society, Boston Baroque, and Back Bay Chorale. Last May she was featured in the nationally televised "Brush Up Your Shakespeare" program on PBS's *Evening at Pops* under Keith Lockhart's direction. She was most recently in residence with the National Opera Company in Raleigh, North Carolina, where she performed Despina in Mozart's *Così fan tutte* and Clorinda in Rossini's *La Cenerentola*, and created the role of Carolina Etheridge in the world premiere of Mark Scearce's *Kitty Hawk*. Other operatic roles include Berta in Rossini's *Il Barbiere di Siviglia* at Lake George Opera Festival, Zerlina in Mozart's *Don Giovanni* at the Bay Area Summer Opera Theatre Institute in San Francisco, Adina in Donizetti's *The Elixir of Love* at the Lowell House Opera and with Longwood Opera in Boston, and Pamina in Mozart's *The Magic Flute* at Prism Opera in Boston. Also in Boston, she created the role of Ellen Terry in Andy Vores' critically acclaimed *Freshwater*; in June she will return to Lake George to cover the roles of Despina in *Così fan tutte* and Carolina in Cimarosa's *The Secret Marriage*. Her music theater roles have included Marian in *The Music Man* at Norwood's Fiddlehead Theater and Tuptim in the Reagle Player's production of *The King and I*. Mara Bonde has worked with such conductors as Martin Pearlman, Julian Wachner, and the late Robert Shaw; she appears as a soloist in Ravel's *Trois Beaux Oiseaux du Paradis* on that conductor's Telarc recording *Appear and Inspire*. Ms. Bonde holds a bachelor's degree in French from Mount Holyoke College and a master of music degree from Boston University, where she was invited to join the Opera Institute. She has studied at the University of Paris, La Sorbonne, and has participated in music festivals at Tanglewood, Aspen, and at the Britten-Pears School with Joan Sutherland and Richard Bonynge.

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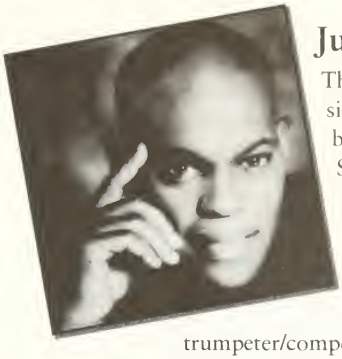

Jubilant Sykes

The American singer Jubilant Sykes brings a new dimension to the traditional career of the classically trained baritone. Drawing on gospel and jazz influences, Mr. Sykes has created a diverse and personal approach to singing that has taken him to the stage of the Metropolitan Opera and earned him the title of *Sacred Music USA*'s 1996 Vocalist of the Year. *Jubilant*, his first recording under a new exclusive contract with Sony Classical brings the singer together with jazz trumpeter/composer Terence Blanchard in innovative arrangements of spirituals and hymns. The recording was released in spring 1998. Highlights of Mr. Sykes' 1998-99 season included return engagements with Keith Lockhart and the Boston Pops Esplanade Orchestra (both at Symphony Hall and on tour), his debut with the Philadelphia Orchestra, and a return to the Long Island Philharmonic. He helped commemorate Martin Luther King's birthday with a special tribute in Washington, D.C., under the auspices of the Smithsonian Institute. Mr. Sykes also opened the Grant Park season, appeared at the Chautauqua Festival, performed in a number of recitals with Christopher Parkening, and appeared with the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, both conducted by Jeffrey Kahane. Much in demand as a soloist with orchestra, Mr. Sykes has given critically acclaimed performances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, as well as orchestral song cycles of Mahler, including selections from *Kindertotenlieder* and Rückert Songs. He was the featured soloist in the world premiere of American composer

Libby Larson's *Coming Forth into Day* set to a text by Jehan El Sadat, widow of Anwar Sadat. Jubilant Sykes made his Boston Pops debut in 1995 at a Boston Pops concert at Tanglewood under John Williams and was immediately reengaged for the 1995 holiday tour under Keith Lockhart. Since then he has performed on the Pops' 1997 and 1998 holiday tours and appeared at Symphony Hall in a televised Christmas Pops concert and with the Boston Symphony Orchestra in its 1996 "Salute to Symphony" telecast. His most recent Symphony Hall performances came during the spring 1999 Boston Pops season. He has also appeared as soloist with the Los Angeles Philharmonic at the Hollywood Bowl. Having won first place in the regional Metropolitan Opera auditions in Los Angeles, Jubilant Sykes went on to make his Met debut as Jake in Gershwin's *Porgy and Bess* during the company's 1990-91 season. He has also appeared with the Deutsche Oper in Berlin and Houston Grand Opera, as well as other U.S. opera companies. In concert performances, he has sung in Cavalli's *Calisto* with the St. Paul Chamber Orchestra and in Bizet's *Carmen* (as Escamillo) with the Kansas City Symphony Orchestra.

Tanglewood Festival Chorus
John Oliver, conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—and the RCA Victor albums *Holiday Pops* and *A Splash of Pops* with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his

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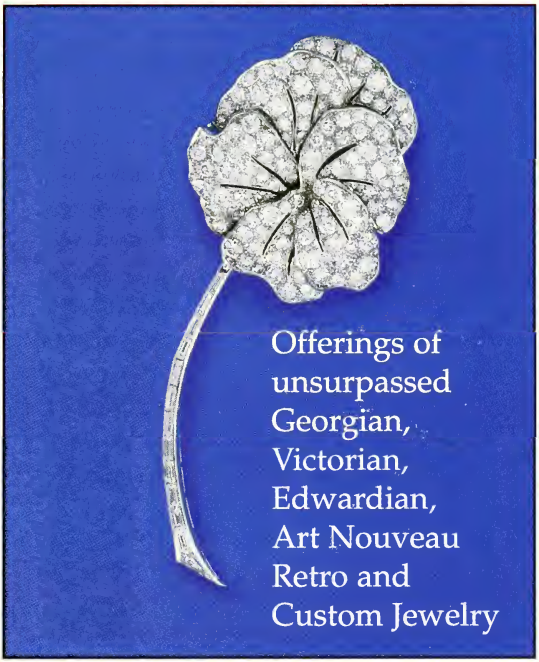

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Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring* Symphony with the NHK Symphony in Japan.

Tanglewood Festival Chorus, John Oliver, conductor

Sopranos
Carol Amaya
Katherine Barrett
Barbara Berry
Lorenzee Cole
Kelly Corcoran
Christine P. Duquette
Ann M. Dwelley
Kathy Ho
Laura Kohout
Jane Circle Morfill
Jenifer Lynn Munson
Joei Marshall Perry
Johanna Schlegel
Joan P. Sherman
Angela M. Vieira

Mezzo-sopranos
Maisy Bennett
Sara Bielanski
Betty B. Blume
Diane Droste
Dorrie Freedman
Irene Gilbride
Donna Hewitt-Didham
Evelyn Eshleman Kern
Gale Livingston
Margaret O'Connell
Fumiko Ohara
Kathleen Schardin
Linda Kay Smith
Ada Park Snider
Cindy Vredeveld

Tenors
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Leon Grande
J. Stephen Groff
Stanley Hudson
James R. Kauffman
David Lin
Ronald Lloyd
Henry Lussier
Mark Mulligan
Dwight E. Porter
Brian R. Robinson
Martin S. Thomson
Kurt Walker

Basses
James W. Courtemanche
Jeff Foley
Jeramie D. Hammond
Edward Elwyn Jones
Marc J. Kaufman
Youngmoo Kim
William Koffel
David K. Lones
David Mazzotta
Stephen H. Owades
Daniel Perry
Karl Josef Schoellkopf
Cornell L. Stinson
Christopher Storer
Bradley Turner

Felicia A. Burrey, Chorus Manager
Thomas C. Wang, Manager
Frank Corliss, Rehearsal Pianist

Oliver de Clercq

Boston University senior Oliver Winfield de Clercq was born in Montreal, Canada, and grew up in Naples, Florida. He started piano lessons with his mother at age seven, and began playing the French horn at ten. While attending BU, his primary teachers have been Eric Ruske, former member of the Cleveland Orchestra and Empire Brass Quintet, and James Sommerville, principal horn of the Boston Symphony Orchestra. Mr. de Clercq's summer activities have included performances at the Chautauqua Institution and Boston University Tanglewood Institute, and participation in both student and faculty ensembles at the Eastern Music Festival and Aspen Music Festival and School. Recently, he has been the recipient of the Turiel Memorial Scholarship and the BU Brass Department Award, and winner of the 2000 BU Concerto/Aria Competition. After graduation, Mr. de Clercq plans to continue his musical studies under Jerome Ashby, associate principal horn of the New York Philharmonic, while pursuing a master's degree from the Juilliard School.

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and

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Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Lewis & Perry

Duo-pianists Kathryn Lewis and Martin Perry first joined forces as musical directors and pianists for the Maine State Music Theatre. Their success as a duo led to more concert work, and in 1991, they became the only Americans to proceed to the final round of the prestigious Murray Dranoff International Duo-Piano Competition, where they were awarded the bronze medal. Lewis & Perry presented their New York recital debut in Weill Recital Hall at Carnegie Hall in 1993, and since then have brought their unique blend of virtuosity and humor to more than sixty cities across the United States and Europe.

Kathryn Lewis is a native of Washington, D.C., where she studied with Charles Crowder. She earned her undergraduate degree at the University of Maryland, studying with Thomas Schumacher. Later she studied with John Wustman at the University of Illinois, where she received her master of music degree. As a private vocal coach, Ms. Lewis has worked on the staffs of San Francisco Opera Center, Western Opera Theater, Greater Miami Opera, Minnesota Opera, Washington Opera, and the Santa Fe Opera. She has toured the United States and Japan as vocal accompanist and recitalist and currently serves on the piano faculty of the Portland Conservatory.

Martin Perry is a California native, studying there with Patricia Taylor Lee before coming east to continue studies at the University of Maryland. He completed his undergraduate degree at the Juilliard School, where he studied with Adele Marcus. During this time he also worked as musical director for several off-Broadway productions, including the Stephen Sondheim revue *Marry Me a Little*, which he recorded on the RCA label. He has served on the piano faculties of Bowdoin and Bates colleges, and has made several solo appearances with the Portland Symphony Orchestra. Lewis & Perry are Steinway artists and make their Boston Pops debut this season.

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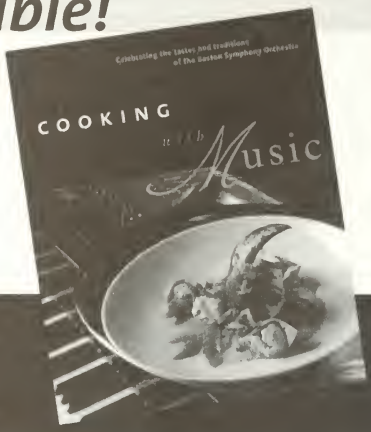

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Dawn Upshaw

Soprano Dawn Upshaw's performances, whether on the opera or recital stage, as a proponent of new music or musical theater, or in television or recording, have earned her the devotion of audiences throughout the world. Applauded in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great Mozart roles, Ms. Upshaw is also renowned for her work in twentieth-century opera. During the 1999-2000 season, she created leading roles in two opera world premieres: Daisy Buchanan in John Harbison's *The Great Gatsby* at the Metropolitan Opera and the title role in Kaija Saariaho's *Clemence* at the Salzburg Festival. She is a favored partner of leading musicians and stage directors. Recent collaborations include a staging, by Bill T. Jones, of George Crumb's *Ancient Voices of Children* at Carnegie Hall and a Peter Sellars staging of Bach's Cantata BWV 199 at the Salzburg Festival. This season has included a collaboration with the Kronos Quartet in a program of new and traditional music, Lukas Foss's *Time Cycle* with James Levine and the Munich Philharmonic, and Ravel's *Scheherazade* with Esa-Pekka Salonen and the Los Angeles Philharmonic. Also this season she presents "Hommage à Jane Bathori, the Composer's Oracle," a program of twentieth-century French music recently recorded for Erato at the Théâtre Champs d'Elysées with pianist Jerome Ducros, in London, Amsterdam, and New York. Since 1993 Dawn Upshaw has give more than 25 world premieres, including in 1999 works for orchestra and voice by Philip Glass, Christopher Rouse, and Judith Weir, and songs by Osvaldo Golijov and James Primrosch. The million-selling recording of Henryk Górecki's Symphony No. 3 is but one of her award-winning Nonesuch recordings of music of today. In music theater, her recordings *I Wish It So* and *Dawn Upshaw Sings Vernon Duke* attest to an equal affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AID research. Ms. Upshaw has been a guest of President and Mrs. Clinton on the NBC special *Christmas in Washington*, and has been a featured artist in PBS's *Evening at Pops*, *Leonard Bernstein's New York*, *I Hear America Singing*, and *Some Enchanted Evening*. The documentary *Dawn Upshaw: Intimate Collaborations* premieres on French television this season. The BBC telecast her London Proms Concert, "Dawn at Dusk," a concert of American music that was subsequently broadcast in the United States. Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. She graduated from Illinois Wesleyan University and began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, Ms. Upshaw has previously appeared with the Boston Pops Orchestra under Keith Lockhart's direction in 1997.

For a biography of **Jubilant Sykes**, see page 55.
For a biography of the **Tanglewood Festival Chorus**, see page 56.
For a biography of **Michael Feinstein**, see page 51.

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Supervision/Direction by H.R. Costa

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

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Keith Lockhart

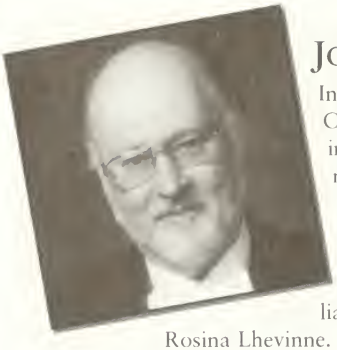
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999]
with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!



John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. Upcoming film projects with Mr. Spielberg include *Minority Report* and *Memoirs of a Geisha*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

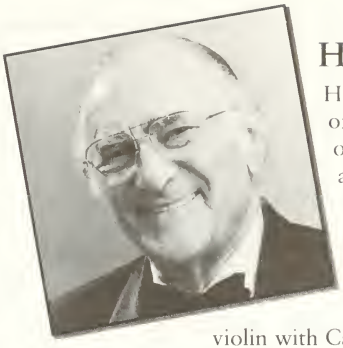
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Lucia Lin
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Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

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James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
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§Joseph Scheer

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Burton Fine
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*Owen Young
*Andrew Pearce

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Charles and JoAnne Dickinson Chair
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Gregg Henegar

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Richard Sebring
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Peter Chapman
§Steven Emery
§Bruce Hall

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§Darren Acosta

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Chester Schmitz

Timpani
Timothy Genis

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Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

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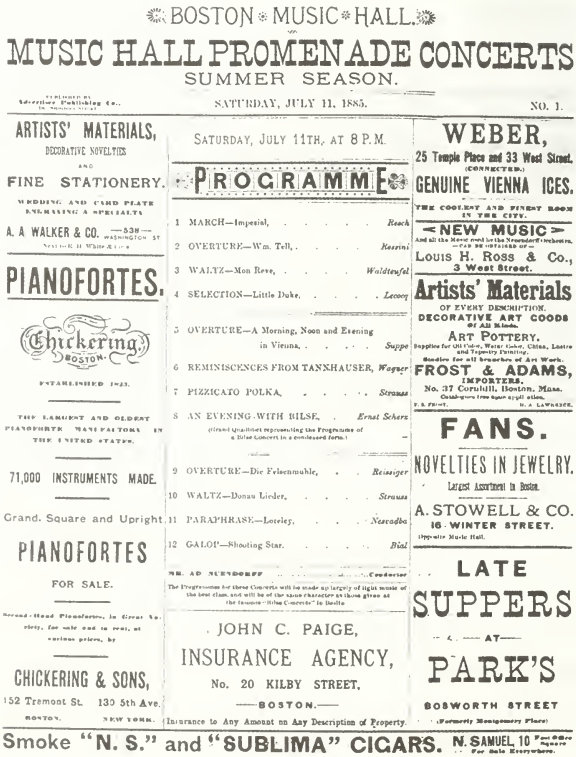
A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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SUMMER SEASON.

SATURDAY, JULY 11, 1885. NO. 1.

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PROGRAMME

1 MARCH—Imperial, ... Resch
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Scherz
(Grand Quadrilet representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nesvadba
12 GALOP—Shooting Star. . . . . Bial

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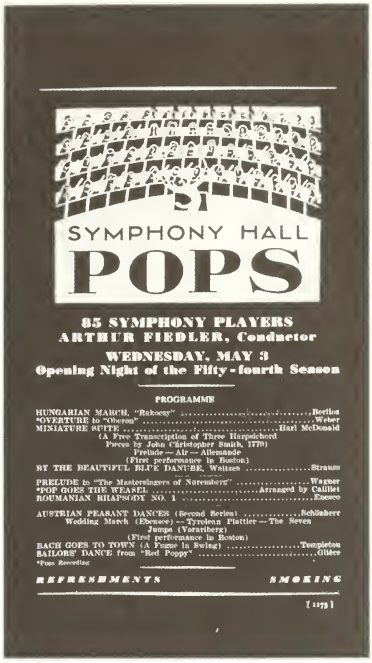
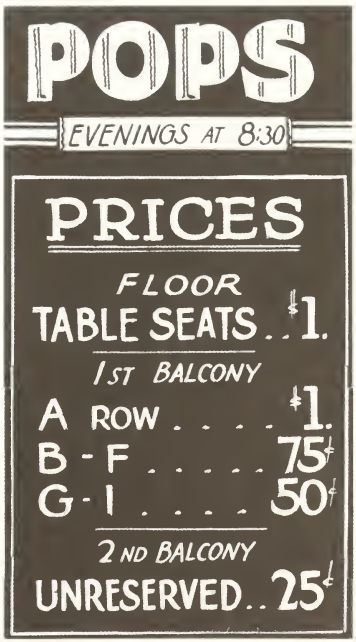
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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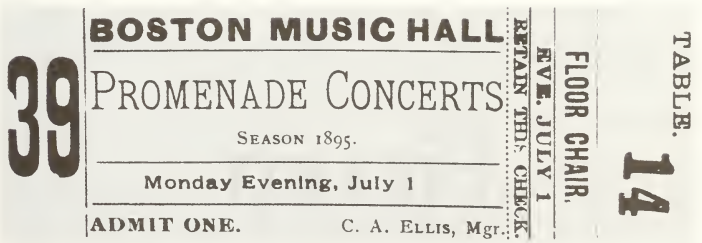
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, May 23, 2000, at 8

KEITH LOCKHART conducting

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Malambo, from *Estancia*	Ginastera
Batuque	Fernández
Oblivion	Piazzolla-Morley
Dansa Brasileira	Guàrnieri
Huapango	Moncayo

INTERMISSION

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Simple Gifts—I Bought Me a Cat
JUBILANT SYKES, baritone

Two Dance Episodes from *Rodeo*
Saturday Night Waltz—Hoe Down

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Overture to *Guys and Dolls* — Loesser-Starobin

City Called Heaven — trad.-Erb

Were You There — trad.-Erb/Sykes/Rice
MR. SYKES

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma!*
It's a Grand Night for Singing, from *State Fair*

Through the Eyes of Love, from *Ice Castles* — Hamlisch/Sager-Byers

The Music of Paul Simon — arr. Sebesky
The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 24, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

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Huapango — Moncayo
Dansa Brasileira — Guàrnieri
Batuque — Fernández

James Brown in the Twilight Zone, from Concerto for Bass Trombone — Christopher Brubeck
DOUGLAS YEO

INTERMISSION

PRESENTING DIANA KRALL
with
Ben Wolfe, bass; Dan Faehnlee, guitar; and Shannon Powell, drums

Let's Do It (Let's Fall in Love) — Porter-Mandel
I've Got You Under My Skin — Porter-Mandel
Devil May Care — Dorough
Let's Face the Music and Dance — Berlin-Mandel
Pick Yourself Up — Kern/Fields-Mandel
Take the 'A' Train — Strayhorn

INTERMISSION

Mi Cambio — C. Villalobos-Hollenbeck
Cumbias — trad.-Hollenbeck
INCA SON

Oblivion — Piazzolla-Morley

Ay, Ay, Ay — trad.-Dragon

Jalousie — Gade-Brohn
Tamara Smirnova, violin solo

The Music of Paul Simon — arr. Sebesky
The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

For a note about Christopher Brubeck's concerto, see page 26.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, May 25, 2000, at 8

KEITH LOCKHART conducting
"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS

A 100th-Birthday Tribute to Aaron Copland

Fanfare for the Common Man

Burlesque, from *Music for the Theatre*

Down a Country Lane

Dream March and Circus Music, from *The Red Pony*

El Salón México

INTERMISSION

BOSTON POPS

Presenting

DIANA KRALL

with

Ben Wolfe, bass; Dan Faehnlee, guitar; and Shannon Powell, drums

Let's Do It (Let's Fall in Love)	Porter-Mandel
I've Got You Under My Skin	Porter-Mandel
Devil May Care	Dorough
Let's Face the Music and Dance	Berlin-Mandel
Pick Yourself Up	Kern/Fields-Mandel
Take the 'A' Train	Strayhorn

INTERMISSION

Mi Cambio	C. Villalobos-Hollenbeck
Cumbias	trad.-Hollenbeck
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Ay, Ay, Ay	trad.-Dragon
Jalousie	Gade-Brohn
Tamara Smirnova, violin solo	
The Music of Paul Simon	arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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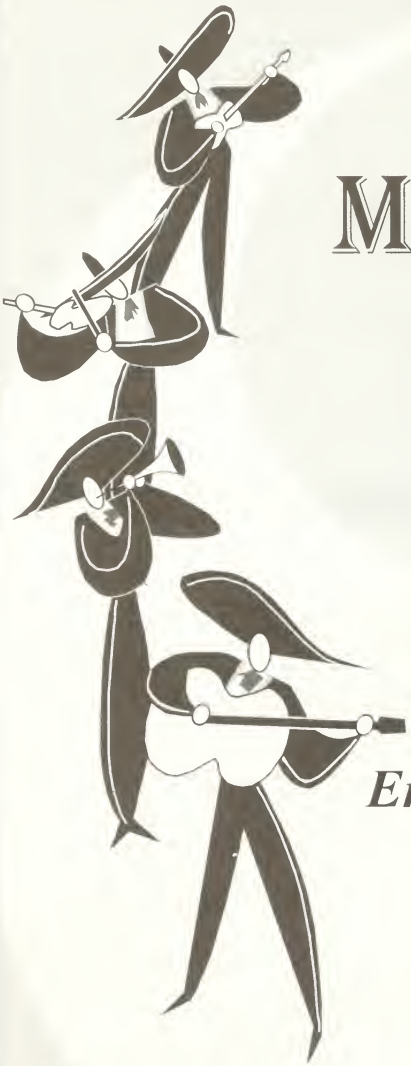

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, May 26, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Overture to *Guys and Dolls*	Loesser-Starobin
Batuque	Fernández
Ay, Ay, Ay	trad.-Dragon
Dansa Brasileira	Guàrnieri

Program continues on page 27

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

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JAMES BROWN IN THE TWILIGHT ZONE, from CONCERTO FOR BASS TROMBONE

Christopher Brubeck (b.1952)

The third son in the musical Brubeck family, Christopher Brubeck attended high school at Interlochen Arts Academy and studied at the University of Michigan, at which time he toured and recorded with his innovative rock bands, New Heavenly Blue and Sky King. Along with his father Dave and brothers Darius and Dan, he was a member of the New Brubeck Quartet for twelve years, during which time the group performed with more than 70 orchestras and in 1988 entertained Presidents Reagan and Gorbachev at the White House. In collaboration with the late Bill Crofut, Chris Brubeck has appeared with the Boston Symphony and Boston Pops orchestras. His compact disc with the London Symphony Orchestra, *From Bach to Brubeck*, showcases his versatile roles as composer, arranger, pianist, bassist, and bass trombonist and includes the first recording of his Concerto for Bass Trombone. About that work Mr. Brubeck writes:

> Having spent many years of my adolescence playing in youth orchestras, counting endless measures, playing trombone for only a few passages, and then frustratingly having to count more measures of rest yet again, I resorted to frequent musical daydreams. In fact, I used to have musical nightmares about not being able to contain myself any longer, and would visualize myself jumping up from the back of the orchestra to unleash improvisations much to the conductor's horror. So imagine how my wheels began turning when in 1991 I was approached by the Greater Bridgeport (Connecticut) Symphony Youth Orchestra to compose a work utilizing their high-school-aged musicians. My Concerto for Bass Trombone was the result.
>
> Being a veteran of that scene, and a strong advocate for the arts in our schools, I couldn't resist the chance to compose for those forces. My goal was to write a challenging work that would keep all sections of the orchestra on their toes, expose them to odd time signatures, polytonality, and above all remind them that music was supposed to by joyous, energetic, beautiful, adventurous, powerful, and even humorous.
>
> The name of the third movement, "James Brown in the Twilight Zone," might benefit from a note of explanation. The title refers to dual compositional elements used throughout: two bars from the "turn around" of the Godfather of Soul's "I Feel Good" and an ascending chromatic passage (originating in the piano and pizzicato strings), which is reminiscent of the music used in Rod Serling's innovative T.V. anthology. In addition to these very American cultural influences, the Gulf War was being waged at the time I wrote it and Middle Eastern threads started to weave through the music.

It was at one of Chris Brubeck's recent Boston Symphony appearance that he mentioned to BSO bass trombonist Douglas Yeo that he had written a bass trombone concerto. Appreciative of the creative spirit that birthed the piece and the quirky sense of humor the concerto embodies, Douglas Yeo has championed the piece, playing the complete work last year at the 28th Annual International Trombone Festival (Potsdam, New York) and at a Boston Pops concert. These performances were dedicated to the memory of Bill Crofut, who through his many concerts, recordings, and teachings (including many years of giving classes at the Tanglewood Music Center) provided so much inspiration to so many people, and who was a lifelong friend of the Brubeck family and tirelessly encouraged Chris Brubeck during the composition of his concerto.

Jalousie — Gade-Brohn

Tamara Smirnova, violin solo

INTERMISSION

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Barry Bales, bass; Ron Block, banjo/guitar; Jerry Douglas, dobro;
Dan Tyminski, guitar/mandolin; Larry Atamanuik, drums

Stay — Taylor/Byrom-Huff

Forget About It — Castleman-Huff

We Hide and Seek — Douglas

Ghost In This House — Prestwood-Huff

Maybe — Kennedy/Madeira-Huff

INTERMISSION

Son de la Negra — Vargas/Fuentes-Grijalva

Granada — Lara-Grijalva

MARIACHI COBRE

Oblivion — Piazzolla-Morley

James Brown in the Twilight Zone, from Concerto for Bass Trombone — Christopher Brubeck

DOUGLAS YEO

The Music of Paul Simon — arr. Sebesky

The Sounds of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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Among Those Present: Timberlane Regional Middle School; Biddeford High School; Protestant Guild; Tucker White Productions; Historic Deerfield, Inc.; North Kingstown High School Band; Southern Maine Medical Center; Volunteer Women of Hellenic College/Holy Cross; Conestoga Tours; Bouton-Hatch Wedding; American Airlines.

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—John Sarno, owner of Antonio's Resturant in Boston

"Why do I have to wait until I have a heart attack to know I have coronary artery disease?"
—Richard Vogeley, Massachusetts

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Saturday evening, May 27, 2000, at 8

BOSTON POPS

BRUCE HANGEN conducting

SWING, SWING, SWING

A Tribute to Glenn Miller

St. Louis Blues March	Handy-Miller/Hayman
In the Mood	Garland-Osser
Moonlight Serenade	Miller-Hayman
Little Brown Jug	Eastburn-Nestico
Sunrise Serenade	Lawrence/Carle-Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico

INTERMISSION

Opus One	Oliver/Garris-Wilcox
Blue Tango	Anderson
The Pink Panther	Mancini
Green Eyes	Utera/Menendez-Mishkin
Frenesi	Dominguez-May
Back Bay Shuffle	McCrae/Shaw-May

INTERMISSION

The Best of Duke Ellington

Caravan	arr. Hayman
Mood Indigo	arr. Hayman
It Don't Mean a Thing (If It Ain't Got That Swing)	arr. Nestico
Marie	Berlin-Morley
One O'Clock Jump	Basie-Nestico
Begin the Beguine	Porter-May
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman

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Baldwin Piano

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky
Danielle Maddon

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Sarah Roth
Pattison Story
Rebecca Katsenes
Julie Leven
Biliana Voutchkova
Kay Knudsen
Wen-Yi Shih

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Gustav Highstein

Clarinets
Ian Greitzer
Aline Benoit
Thomas Ferrante

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Steven Emery
Dana Russian

Trombones
Darren Acosta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Richard Flanagan
Patrick Hollenbeck
John Tanzer

Harp
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Piano
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Sunday evening, May 28, 2000, at 7:30

BOSTON POPS

BRUCE HANGEN conducting

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American Salute	Gould
Ashokan Farewell	Ungar-Morley
Chester, from *New England Triptych*	arr. Schuman
Colonel Bogey March	Alford

INTERMISSION

Program continues on page 33

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Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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—arranged by Richard Hayman

Tin Pan Alley Overture — arr. Lewis/Perry/Braz

God Bless America—California Here I Come—I Can't Give You Anything But Love—I Found a Million-Dollar Baby—Tea for Two—Happy Days Are Here Again—I Got Rhythm

KATHRYN LEWIS and MARTIN PERRY, pianos

West Side Story — Bernstein-Ferrante/Teicher

Something's Coming—Maria—Officer Krupke—One Hand, One Heart—Cool—Somewhere—I Feel Pretty—America—Tonight

MS. LEWIS and MR. PERRY

Suite from *The Pajama Game* — Adler/Ross-Lewis/Perry/Naughtin

Racing With the Clock—Seven-and-a-Half Cents—There Once Was a Man—Steam Heat—Hey There—Hernando's Hideaway—The Pajama Game

MS. LEWIS and MR. PERRY

INTERMISSION

I Love a Parade — arr. Hayman

Selections from *South Pacific* — Rodgers/Hammerstein-Anderson

I'm Gonna Wash That Man Right Out of My Hair—Bali H'ai—Happy Talk—Some Enchanted Evening—I'm in Love With a Wonderful Guy

Swing, Swing, Swing — Williams

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—Yankee Doodle—I'm a Yankee Doodle Dandy—This Land Is Your Land—You're a Grand Old Flag—God Bless America

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Business School; Saint Mary's Parish; Mass. Charitable Mechanic Assoc.; Biss Tours; Milford Travel Club; Ibstock Place School; A Yankee Line; Hanscom Air Force Base.

Week 4

"The Great American Songbook"

Ron Della Chiesa is host of *Classics in the Morning*, *The Jazz Songbook*, and the live Boston Symphony broadcasts on WGBH Radio, Boston, and of *Strictly Sinatra* and *Music America* on WPLM Radio, Plymouth. Recently he discussed "The Great American Songbook," selections from which are being showcased throughout the 2000 Boston Pops season, with WBZ Radio's Jordan Rich.

JR: Ron, let me first ask you to define the term "The Great American Songbook."

RDC: I think you could call it "The Great American *Lieder* Book," because *Lieder* is the German word that refers to the great nineteenth-century German songs by composers like Franz Schubert and Hugo Wolf. "The Great American Songbook" contains our *Lieder*, uniquely American in sound and lyrics. All the beautiful lyrics are poetry, just like in the German *Lieder*.

JR: Was it pretty much a twentieth-century development, and can we look at a specific time when it started to come together?

RDC: We can. It's a descendent of European operetta by composers like Franz Lehár and Johann Strauss. In this country Jerome Kern, who I think was the first great American songwriter/composer, was inspired by that style and extended it. You can hear the beginnings of Jerome Kern in the operettas. The first great American standard that Kern wrote was "Smoke Gets in Your Eyes," and then he went on to write things like "All the Things You Are" and, of course, collaborated on *Showboat*. So Kern is really the first great name in the American songbook.

JR: There are quite a few composers featured during this particular Pops season who are very much associated with the American songbook. I'd like to have you comment on a few of them, including Harold Arlen, Irving Berlin, Dietz and Schwartz, Gershwin, and Victor Young. Any of those that you'd like to comment on?

Jerome Kern (1885-1945)

RDC: The quote I like best about Irving Berlin was from Jerome Kern, who—when asked about Irving Berlin's place in American music—said, "Irving Berlin has no place in American music; he IS American music." To think that this Russian immigrant, whose original name was Israel Baline, came out of New York's Lower East side to become one of our greatest songwriters—it's a real Horatio Alger story! Berlin played piano and wrote his own lyrics in addition to his music. His lyrics and his melodies were both uniquely American and pertained to the American story. Yet you can hear traces sometimes of Klezmer music in there, you can hear his Jewish roots, as opposed to Cole Porter, who reflected the sophisticated side of the Great American Songbook—and who also wrote his own lyrics. But each of those composers has a

unique stamp—you can quickly distinguish an Irving Berlin song from a Cole Porter song

JR: And yet they are all distinctly American, aren't they? Whether it's Duke Ellington or Hoagy Carmichael or Victor Young, they're all American.

RDC: I can't imagine "Blue Skies" being composed by a German composer or an Italian composer. I can't imagine Porter's "I've Got You Under My Skin" being composed by a European or a Russian. No, it's uniquely American.

Arthur Schwartz (1900-1984)

JR: When these men were writing in the early portion of the last century, they didn't have the benefit of radio and mass communication. Many of their songs were for the stage and that's how the American songbook blossomed early on, isn't it?

RDC: There's a place that's still in midtown Manhattan, the Brill Building, and that's where a lot of the songwriters used to hang out. In those days, they would take their songs into little offices with piano players and have the songs played for the music publishers in the Brill Building. One of those piano players was George Gershwin, who started his career this way, as one of "song pluggers," as they were called. The songwriters would bring in their songs, and these guys would play them cold. Then the publishers would walk in and say, "Hey, that sounds pretty good, I'll buy that song." So, that was one of the ways the American songbook started before radio.

JR: How did the development of not only radio but also movies and musicals and even the long-playing record affect the American songbook? Did it change for the better the appreciation of these songs because more people could hear these wonderful tunes?

RDC: Yes, it's true. You mentioned Harold Arlen before. A lot of his music was popularized in the '20s in Harlem at the Cotton Club. Many of his songs, like "Stormy Weather," were sung there by stars like Ethel Waters and then Lena Horne, and a lot of his music was played by Duke Ellington. There were a lot of clubs where this music could be performed before the advent of radio. These were also the halcyon days of the Broadway musical. Just consider the shows Gershwin wrote, like "Oh, Kay!" and "Strike Up the Band"—so many songs came from Broadway. There was the team of Dietz and Schwartz, who wrote "Dancing in the Dark" and other memorable tunes. There was a special camaraderie between composer and lyricist—one can't imagine Richard Rodgers and Howard Dietz, for example. It was Arthur Schwartz and Dietz. It was Rodgers and Lorenz Hart, and later Rodgers and Oscar Hammerstein. I also have to mention Hoagy Carmichael and "Stardust," which some feel is the best American song ever written, with lyrics by Mitchell Parish. And let's not forget Johnny Mercer, who was so distinctively American in his taste and had that wonderful, laid-back southern poetry in his soul that came out in songs like "Georgia On My Mind," "Rocking Chair," and "The Nearness of You."

JR: Also, these composers were writing for the superstar performers of the twentieth century. You had Fred Astaire, who perhaps single-handedly put Dietz and Schwartz on the map, and Gershwin and others writing for performers like Al Jolson and Ethel Waters and so forth, so there was a collaboration between the stars and the advent of media such as movies and recordings that really brought this music home to everybody.

RDC: You're right, they would write with a specific artist in mind, like Jolson or Judy Garland. I think Fred Astaire probably had more songs written for him than any other entertainer of the last century. And Sammy Kahn and Jule Styne wrote great things for Sinatra. Some songs that were written for specific artists became so closely identified with them that you can't imagine the songs being sung by anyone else. Frank Sinatra really changed the American songbook with his interpretations. Before him there was Bing Crosby, who sang things relatively straight, as they were written. Then Frank came along and took great liberties with both music and lyrics, particularly when he teamed up with Nelson Riddle, Gordon Jenkins, and Billy May in the '50s. Sinatra knew where to pause and how get the most out of a pause; he knew how to shape a

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line, so that in many cases, a song sung by Sinatra was an adventure in swing. On the other hand, he could really get inside a poignant ballad like no one else.

JR: Do you think there are composers today who can be added to that large but rather exclusive collection called "The Great American Songbook"?

RDC: Well, I like Cy Coleman very much. He is a throwback to the great years of the masters, especially his *City of Angels* score. Stephen Sondheim has pretty much designed his own distinctive sound and style in shows like *A Little Night Music* and *Sweeney Todd*, taking it in a whole different direction. But, you know, the American songbook is constantly being revived by exciting new artists like Diana Krall, who is going to appear with the Pops this season, and Harry Connick, Jr., another young performer who returns to those roots.

JR: And Michael Feinstein, also performing with Pops this season?

RDC: Michael Feinstein befriended Ira Gershwin, and that's how he started, getting it first-hand from one of the masters. Bobby Short, who's been around for years, is another. And let's not forget the greatest of them all now, Tony Bennett. Tony has single-handedly captured a new, younger audience by his appearances on MTV, and he's nurtured their appreciation for these songs.

JR: Most of the names you've mentioned, by the way, have appeared or will be appearing with the Boston Pops. Can you think of a better organization to keep the Great American Songbook not only alive, but fresh?

RDC: I would say that in America, the Boston Pops Orchestra through the years has done more to perpetuate this music than any other ensemble in the world—going back to Fiedler, who served longest as conductor, through John Williams, who incorporated a lot of wonderful film music into his programs, to Keith Lockhart today, who has an affinity for these songs and the music that came out of Broadway during the big-band era. Through their countless recordings alone, can you imagine how many millions and millions of listeners they have had all over the world? Pops recordings go back to the era of the 78 rpm, made the transition to the 45, the LP, and now the compact disc. The orchestra has been on television for thirty years with the PBS series *Evenng at Pops*. In every single Boston Pops program, there will be a standard, or maybe several standards from a musical or a film, from the pen of one of the great composers.

Arthur Fiedler with Richard Rodgers and Oscar Hammerstein II following a 1952 Pops concert featuring their music

JR: Here's a tough one—if you were stranded on a desert island for an extended time, and could only take along three Great American Songbook albums or CDs or collections, what would the top three for Ron Della Chiesa be?

RDC: First, I would take *In the Wee Small Hours of The Morning*, Frank Sinatra's recording from the '50s with Nelson Riddle, which is in my opinion the quintessential collection of great American standards, recorded by the master. That would be num-

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Irving Berlin (1888-1989)

ber one. As number two I would take *Tony Bennett Sings Irving Berlin*, because Tony does just such a masterful job on one song in particular. They're all great, but Tony does one song, "When I Lost You," *a cappella*, nothing behind him, just one chorus. Tony once told me that Irving Berlin wrote that song when his first wife died at a very young age. For number three, I think anything by Ella Fitzgerald, probably the *Ella Fitzgerald Sings Cole Porter* collection. What a job she does on things like "Night and Day" and "I've Got You Under My Skin," those great Cole Porter classics. Ella's voice was like silk. She couldn't sing a bad note, and she also phrased so beautifully, and could swing very, very lightly.

JR: Tony Bennett proved it, the Boston Pops proves it over and over, that when young people—some perhaps only MTV-knowledgeable—discover an artist like Ella Fitzgerald or early Sinatra, they become enchanted. We've seen it over and over again—that's a fitting tribute to the Great American Songbook and those who wrote it and those who perform the music.

Cole Porter (1893-1964)

RDC: It will always be around, as long as there are people around who appreciate great music. I think it was Gene Lees who said about the heyday of the Great American Songbook, "It was an era when good music was popular and popular music was great." And it still is. I think what makes it great is that it was created here in America, among a country of immigrants, in this melting pot made up of great songwriters of different races and nationalities. That fact made the American songbook unique—it could only have been created here. So I'm delighted that Keith Lockhart and the Pops have the Great American Songbook as a focus during this 2000 season as we head into the next century.

Jubilant Sykes

The American singer Jubilant Sykes brings a new dimension to the traditional career of the classically trained baritone. Drawing on gospel and jazz influences, Mr. Sykes has created a diverse and personal approach to singing that has taken him to the stage of the Metropolitan Opera and earned him the title of *Sacred Music USA*'s 1996 Vocalist of the Year. *Jubilant*, his first recording under a new exclusive contract with Sony Classical brings the singer together with jazz trumpeter/composer Terence Blanchard in innovative arrangements of spirituals and hymns. The recording was released in spring 1998. Highlights of Mr. Sykes' 1998-99 season included return engagements with Keith Lockhart and the Boston Pops Esplanade Orchestra (both at Symphony Hall and on tour), his debut with the Philadelphia Orchestra, and a return to the Long Island Philharmonic. He helped commemorate Martin Luther King's birthday with a special tribute in Washington, D.C., under the auspices of the Smithsonian Institute. Mr. Sykes also opened the Grant Park season, appeared at the Chautauqua Festival, performed in a number of recitals with Christopher Parkening, and appeared with the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, both conducted by Jeffrey Kahane. Much in demand as a soloist with orchestra, Mr. Sykes has given critically acclaimed performances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, as well as orchestral song cycles of Mahler, including selections from *Kindertotenlieder* and Rückert Songs. He was the featured soloist in the world premiere of American composer Libby Larson's *Coming Forth into Day* set to a text by Jehan El Sadat, widow of Anwar Sadat. Jubilant Sykes made his Boston Pops debut in 1995 at a Boston Pops concert at Tanglewood under John Williams and was immediately reengaged for the 1995 holiday tour under Keith Lockhart. Since then he has performed on the Pops' 1997 and 1998 holiday tours and appeared at Symphony Hall in a televised Christmas Pops concert and with the Boston Symphony Orchestra in its 1996 "Salute to Symphony" telecast. His most recent Symphony Hall performances came during the spring 1999 Boston Pops season. He has also appeared as soloist with the Los Angeles Philharmonic at the Hollywood Bowl. Having won first place in the regional Metropolitan Opera auditions in Los Angeles, Jubilant Sykes went on to make his Met debut as Jake in Gershwin's *Porgy and Bess* during the company's 1990-91 season. He has also appeared with the Deutsche Oper in Berlin and Houston Grand Opera, as well as other U.S. opera companies. In concert performances, he has sung in Cavalli's *Calisto* with the St. Paul Chamber Orchestra and in Bizet's *Carmen* (as Escamillo) with the Kansas City Symphony Orchestra.

Douglas Yeo

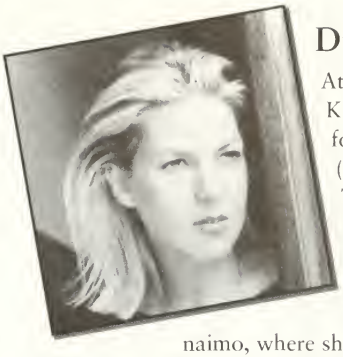
Boston Symphony Orchestra bass trombonist Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (Illinois) Conservatory and New York University, he joined the Boston Symphony during the 1985 Boston Pops season after having been a member of the Baltimore Symphony Orchestra. His broad-based musical background has included two years as a high school band director, a four-year tenure with the Goldman Band, and performances with the Vienna Philharmonic Orchestra, the Mostly Mozart Festival Orchestra, the Gerry Mulligan Big Band, and orchestras for numerous Broadway shows. Since coming to Boston, Mr. Yeo has been involved in teaching, at New England Conservatory of Music, Boston University, and at the annual Hamamatsu (Japan) International Wind Academy and Seminar. He has been a soloist with the Boston and Baltimore symphony orchestras as well as the Boston Pops Orchestra; on each occasion he was the first bass trombonist to perform as soloist with the orchestra. His most recent solo appearance in Symphony Hall took place in 1999 when he performed Christopher Brubeck's Bass Trombone Concerto with the Boston Pops Orchestra conducted by Keith Lockhart. His newly released solo recordings, *Cornerstone* (of hymn tunes with piano), *Proclamation* (with Britain's Black Dyke Mills Band) and *Take 1*, have received critical acclaim. In 1998 Mr. Yeo was appointed Music Director of the New England Brass Band, which last year released its debut recording under his direction, *Christmas Joy!* Over the last twenty years, he has premiered many works for bass trombone and also the serpent, including pieces by Boston Symphony member Lawrence and Norman Bolter, as well as compositions by Vaclav Nelhybel, Gordon Langford, and David Fetter, among others. Doug Yeo's award-winning web site (www.yeodoug.com) has been recognized as one of the internet's most informative music sites. His many arrangements of music for trombone, bass trombone, trombone ensemble, and brass ensemble are published by G. Schirmer, International Music, and Southern Music; recently he collaborated with his former teacher, Edward Kleinhammer (formerly of the Chicago Symphony) to write *Mastering the Trombone* (EMKO Publications). With his wife and two children, all brass players, the Yeo Family Brass has performed in many churches, camps, and schools. A Yamaha International Performing Artist, Douglas Yeo works closely with Yamaha in the design and production of the YBL-622 bass trombone and *Signature Series* mouthpiece he uses. In addition to playing bass trombone, serpent, and ophicleide, he also plays bass trumpet when required in the Boston Symphony and has been known to play harmonica in a rock band.

Inca Son

Inca Son introduces audiences to the riches of Andean culture by performing traditional music and dance of the Andes Mountains of Peru and Latin America in authentic attire. The musicians rearrange traditional songs to create a unique style, and also write original compositions. Several of their songs—including "Ascope, Tierra del Amanecer," "Cholita Tania," "El Abuelito," and "Inti Libertad" by the band's founder/director, Cesar Villalobos—have been hits in Peru. The instruments used by the group, with the exception of the stringed instruments, are made by the musicians themselves. A Boston Music Award-winner ("Best World Music Act"), the group provided the official entertainment for the 1994 World Cup Soccer events. The following year the National Press Advisors of Peru (ANAP) bestowed the honorary title of "Cultural Ambassador" to director Cesar Villalobos. In 1996 Inca Son was part of the official entertainment for the Olympics in Atlanta, and received the Certificate of Distinction for its outstanding performance at the Festival Mondial de Folklore de Drummondville (Quebec). The group has performed at international festivals across the United States, and in Canada, Europe, and Peru; at fund-raisers for numerous non-profit organizations; at Symphony Hall for the National Governors' Conference, attended by President Bill Clinton; at the Human Rights Awards, attended by former President Jimmy Carter; at Boston's Hatch Shell for the Quincentennial Powwow since European colonization; at numerous museums, including Boston's Museum of Fine Arts; and in New York at Carnegie Hall, the World Trade Center, and Lincoln Center. Inca Son also contributed music for the PBS series *Columbus and the Age of Discovery*. Inca Son presents full-scale stage productions and lecture/performances for schools; directs student workshops; and provides musical training. The group just released its sixth compact disc, *Romance Magico*, which features interpretations of new and classic romance songs on such traditional instruments as the panpipes, quenas (flutes), violin, guitar, charango, bombo (Andean drum), and other percussion instruments.

Members of Inca Son

Santos Alva • Ellen Mastenbrook • Sergio Espinoza • Jaime Rodriguez • Arturo Flores • Cesar Villalobos



Diana Krall

At this year's Grammy Awards, singer-pianist Diana Krall walked away with wins for Best Jazz Vocal Performance and Best Engineered Album–Non-Classical (won by Al Schmitt) for *When I Look in Your Eyes*. This collaboration with producer Tommy LiPuma and legendary composer Johnny Mandel was also the first jazz album to be nominated for the "Best Album of the Year" Grammy in more than twenty years. Diana Krall comes from the British Columbia town of Nanaimo, where she was surrounded by music and musicians. She studied classical piano but played jazz in the school band and performed in a local restaurant at age fifteen. Her first inspiration was the first great singer-pianist, Fats Waller, whose records her father collected. Following studies at Boston's Berklee College of Music, Ms. Krall returned home and became friends with Jeff Hamilton and Ray Brown, with whom she performed in the Northwest and British Columbia. They encouraged a move to Los Angeles, where a Canadian Arts Council grant enabled Ms. Krall to study with pianist Jimmy Rowles, who became her musical "grandpa." In 1984 Diana Krall settled in Toronto, where she studied with bassist-pianist Don Thompson. She came to New York in 1990, but she performed most often in Boston with a trio that included bassist Whit Browne and drummer Klaus Suonsaari. Her earlier albums have included *Stepping Out* (1993); *Only Trust Your Heart* (1995); *All For You* (1996), her breakthrough recording on Impulse!, which remained on *Billboard*'s Traditional Jazz chart for nearly 70 weeks and earned Ms. Krall a Grammy nomination; and *Love Scenes* (1997), which was certified gold and garnered another Grammy nomination. Ms. Krall counts among her favorite singer-pianists Dinah Washington, Roberta Flack, Shirley Horn, Andy Bey, Aretha Franklin, Sarah Vaughan, and especially Carmen McRae and Nat King Cole. Since the release of *When I Look in Your Eyes*, Ms. Krall has been touring worldwide, including sold-out performances at the Hollywood Bowl and Massey Hall and several engagements with Tony Bennett. In June she will receive the Order of British Columbia, the province's highest honor for outstanding achievement, from Premier Ujjal Dosanjh. Diana Krall appeared in the 1998 Jazz Festival at Tanglewood and this week makes her debut with Keith Lockhart and the Boston Pops Orchestra.

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

Alison Krauss & Union Station

Born in 1971, **Alison Krauss** grew up in Champaign, Illinois, where her parents encouraged her and her brother Viktor to play instruments at an early age. She began taking classical violin lessons when she was five. At eight, she began playing bluegrass and soon was playing in bluegrass festivals and competing in and winning fiddle competitions around the country. Her initial acclaim was as an instrumentalist, but soon it was her voice that captivated people's attention. At the age of fourteen, Ms. Krauss signed her first record deal with Rounder Records. Her debut album, *Too Late To Cry*, was released when she was just sixteen. By age eighteen she had earned her first Grammy nomination for *Two Highways*. A year later she won the first of ten Grammys for *I've Got That Old Feeling*. Her numerous other honors include multiple Country Music Association, International Bluegrass Music Association, and Nashville Music awards, and a Dove Award. In 1993 she joined the cast of the Grand Ole Opry, where she remains the youngest cast member. Her commercial breakthrough came in 1995 with *Now That I've Found You: A Collection*, which went double platinum, selling more than two million copies. Consistently in demand for studio work, Ms. Krauss has produced three albums for the Cox Family, and recently produced the bluegrass band Nickel Creek. She has performed duets with Shenandoah ("Somewhere in the Vicinity of the Heart") and Alan Jackson ("The Angels Cried") and has sung on recordings by artists as diverse as Bad Company, Dolly Parton, Vince Gill, Phish, and Michael McDonald. Her most recent album is entitled *Forget About It*. Alison Krauss's recordings have been used on movie and TV soundtracks including *Buffy the Vampire Slayer*, *Twister*, *Midnight in the Garden of Good and Evil*, and most recently *Happy, Texas*.

Barry Bales, bass player and harmony vocalist for Union Station since June 1990, grew up in Kingsport, Tennessee. Mr. Bales started experimenting at the age of ten with different instruments and at sixteen he found the bass. While attending East Tennessee State University, he played in the band Dusty Miller, which also included former Union Station members Adam Steffey and Tim Stafford. They all met Alison Krauss and soon after she asked them to join Union Station. In addition to recording with Alison Krauss & Union Station, Barry has recorded with Susan Ashton, Merle Haggard, Ronnie Bowman, the Cox Family, Vince Gill, Dolly Parton, Michael Johnson, Paul Brandt, Tony Trischka, Michelle Shocked, Clint Black, Billy Dean, and Fernando Ortega.

In addition to writing songs and singing, **Ron Block** has been playing the banjo and guitar with Union Station since October 1991. Before joining Union Station, he was a member of the Lynn Morris Band (1991) and Weary Hearts (1985-1989). Alison

Krauss & Union Station recorded three of Ron's songs on *Every Time You Say Goodbye*: "Who Can Blame You," "Shield of Faith," and "Jesus Help Me to Stand." Alison Krauss & The Cox Family recorded Ron's "In the Palm of Your Hand" for *I Know Who Holds Tomorrow*. Two of his songs—"There Is a Reason" and "Pain of a Troubled Life" appear on the *So Long So Wrong* album. Ron also wrote "I Give You to His Heart" for the animated film *The Prince of Egypt*. He is currently recording a solo Gospel project for Rounder Records.

Guitarist **Jerry Douglas**, whose website is jerrydouglas.com, is nicknamed "Flux" for his fluid, seemingly effortless playing. Mr. Douglas started his musical career at the age of five. He moved from mandolin to guitar and then to dobro after seeing Flatt & Scruggs dobro master Uncle Josh Graves perform. At eighteen, Mr. Douglas went on the festival circuit full-time as a member of the Country Gentleman. Before long, he joined Ricky Skaggs and Tony Rice in J.D. Crowe's band. In September 1976, the two young pickers formed their own group, Boone Creek. In 1979 Jerry joined the Whites and played with them for seven years. During this time he became the first artist signed to the MCA Master Series and released three solo records (*Under the Wire*, *Changing Channels*, and *Plant Early*) and *Strength In Numbers* with Mark O'Connor, Sam Bush, Bela Fleck, and Edgar Meyer. Mr. Douglas began recording for Sugar Hill in 1992. *Restless on the Farm* (May 1998) is his fifth release for the label. He has been a member of Union Station since September 1998.

Dan Tyminski, acoustic guitarist and lead and harmony vocalist for Union Station since 1994, previously played mandolin and sang with the Lonesome River Band. Even though he grew up in Vermont, he developed an affinity for traditional bluegrass. In

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addition to recording with Alison Krauss & Union Station, Dan has recorded with Susan Ashton, the Cox Family, Vince Gill, the Lonesome River Band, Dolly Parton, Billy Dean, Ronnie Bowman, Paul Brandt, Fernando Ortega, Michael Johnson, Clint Black, and Dan Seals. Dan Tyminski's solo project *Carry Me Across the Mountain* is due out in June on Doobie Shea Records.

In addition to Alison Krauss & Union Station, drummer **Larry Atamanuik** has performed or recorded with such artists as Blue Highway, Continental Divide, Emmylou Harris, Bap Kennedy, King Biscuit Boy, David Mallett, Dave Pomeroy, Jon Randall, Linda Ronstadt, Barry and Holly Tashian, and the Paul Winter Consort.

Mariachi Cobre

In 1964, the first youth mariachi in the United States was formed in Tucson, Arizona. From this group of Mexican- and Anglo-Americans emerged the Mariachi Cobre, founded by Randy M. Carrillo in 1971. Poised to celebrate its 30th anniversary in 2001, the Mariachi Cobre has earned a position as one of the world's most respected mariachis; it has played a key role in the preservation and dissemination of Mexico's most representative musical folk form. In 1981 the group planted the seed from which the Tucson International Mariachi Conference has grown to international prominence. Since 1982, the Mariachi Cobre has performed at EPCOT's Mexico Pavilion at Walt Disney World in Orlando, Florida, where they have exposed millions of people from around the world to mariachi music. The group has performed with artists from many genres and has been featured with Vikki Carr and the symphony orchestras of San Antonio and San Jose, with Doc Severinsen and the Milwaukee, Phoenix, and Minnesota symphony orchestras, and with other orchestras throughout the country. This week the Mariachi Cobre makes its Boston Pops debut.

Members of the Mariachi Cobre
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Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and

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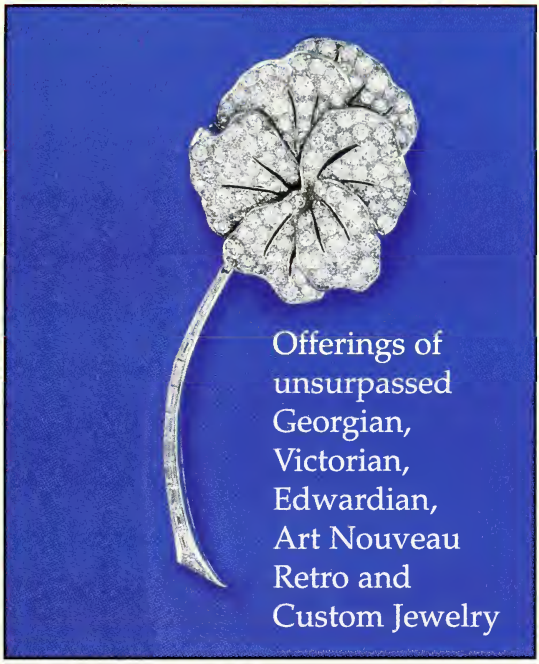

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Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Lewis & Perry

Duo-pianists Kathryn Lewis and Martin Perry first joined forces as musical directors and pianists for the Maine State Music Theatre. Their success as a duo led to more concert work, and in 1991, they became the only Americans to proceed to the final round of the prestigious Murray Dranoff International Duo-Piano Competition, where they were awarded the bronze medal. Lewis & Perry presented their New York recital debut in Weill Recital Hall at Carnegie Hall in 1993, and since then have brought their unique blend of virtuosity and humor to more than sixty cities across the United States and Europe.

Kathryn Lewis is a native of Washington, D.C., where she studied with Charles Crowder. She earned her undergraduate degree at the University of Maryland, studying with Thomas Schumacher. Later she studied with John Wustman at the University of Illinois, where she received her master of music degree. As a private vocal coach, Ms. Lewis has worked on the staffs of San Francisco Opera Center, Western Opera Theater, Greater Miami Opera, Minnesota Opera, Washington Opera, and the Santa Fe Opera. She has toured the United States and Japan as vocal accompanist and recitalist and currently serves on the piano faculty of the Portland Conservatory.

Martin Perry is a California native, studying there with Patricia Taylor Lee before coming east to continue studies at the University of Maryland. He completed his undergraduate degree at the Juilliard School, where he studied with Adele Marcus. During this time he also worked as musical director for several off-Broadway productions, including the Stephen Sondheim revue *Marry Me a Little*, which he recorded on the RCA label. He has served on the piano faculties of Bowdoin and Bates colleges, and has made several solo appearances with the Portland Symphony Orchestra. Lewis & Perry are Steinway artists and make their Boston Pops debut this season.

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of orchestra players' positions and the Symphony's music education programs.

For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

PHOTO BY WALTER H. SCOTT

Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999]
with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
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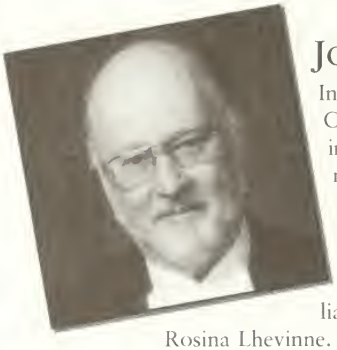

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
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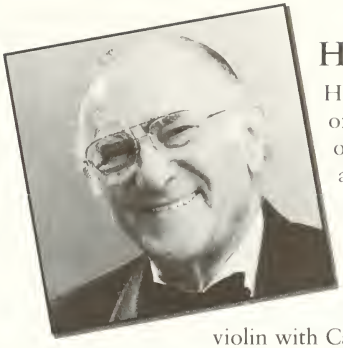

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami

**Participating in a system of rotated seating*
§Substituting
‡ On sabbatical leave

*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

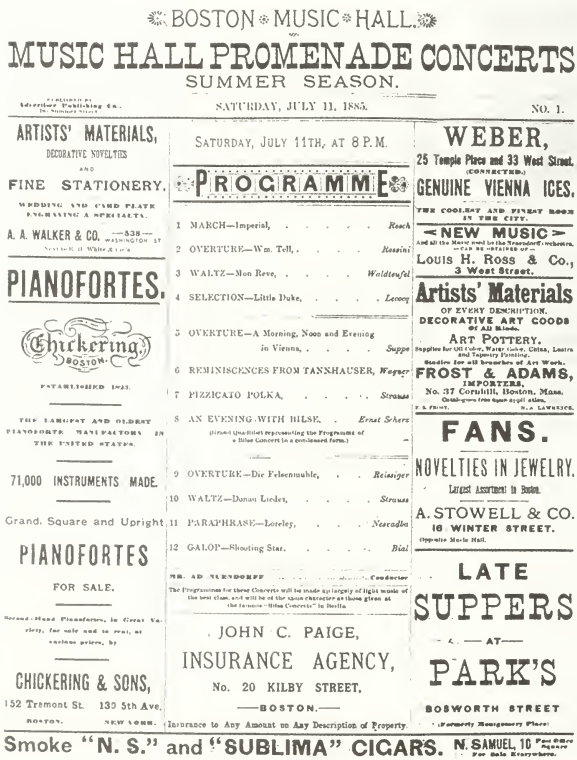
Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



BOSTON MUSIC HALL.

MUSIC HALL PROMENADE CONCERTS

SUMMER SEASON.

SATURDAY, JULY 11, 1885. NO. 1.

SATURDAY, JULY 11TH, AT 8 P.M.

PROGRAMME

1 MARCH—Imperial, ... Resch
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . Ernst Scherz
(Grand Quadrilet representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nesvadba
12 GALOP—Shooting Star, ... Bial

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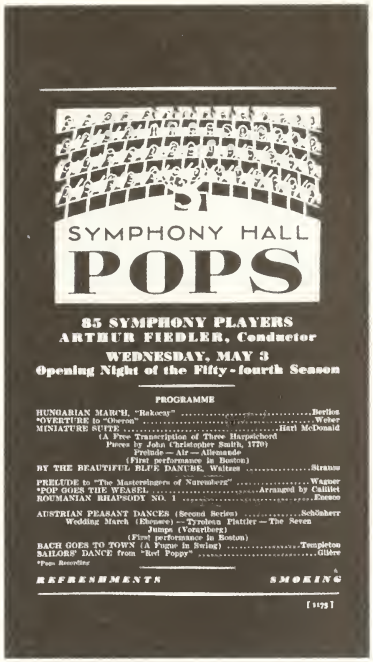
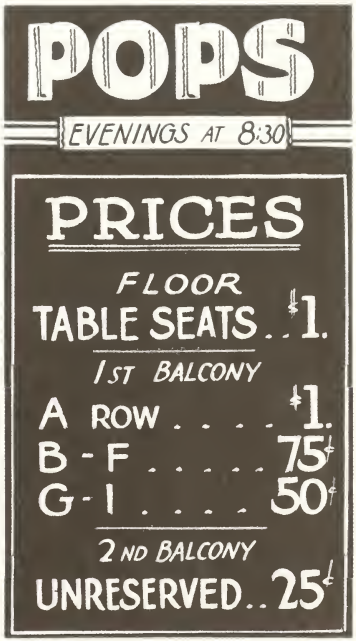
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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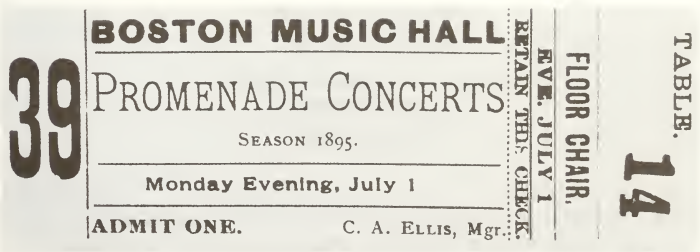
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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Bob.....BOB MCGRATH
Alan .....ALAN MURAOKA
Gordon .....ROSCOE ORMAN

Starring
Jim Henson's Sesame Street Muppets
KEVIN CLASH as Elmo

CAROLL SPINNEY as Big Bird & Oscar

CARMEN OSBAHR as Rosita

With
MATT VOGEL

Musical Director and Piano
MIKE RENZI

Music Supervisor
DANNY EPSTEIN

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Senior Muppet Consultant
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VICKI NEWMAN
DAN SOVAK

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, May 30, 2000, at 7

KEITH LOCKHART conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Sesame Street at Pops

The *Washington Post* March — John Philip Sousa

Sesame Street Theme — Words by Joe Raposo, Jon Stone, and Bruce Hart
Music by Joe Raposo
BOB, GORDON, MARIA, and ALAN — Arranged by Mike Renzi

Elmo's World Theme — Words and music by Tony Geiss
Arranged by Mike Renzi

ELMO, BOB, GORDON, MARIA, and ALAN

People in Your Neighborhood — Words and music by Jeff Moss
Special lyrics by Christine Ferraro
BOB, GORDON, MARIA, ALAN, and ELMO — Arranged by Lee Norris

Sing/Canta — Words and music by Joe Raposo
Spanish lyrics by Emilio Delgado
MARIA and ROSITA — Arranged by Dave Conner

Sing After Me — Words by Tony Geiss
Music by Sam Pottle
BIG BIRD — Arranged by Sam Pottle

What Makes Music? — Words and music by Joe Raposo
Special lyrics by Christine Ferraro
BOB, MARIA, GORDON, ALAN, ELMO, and ROSITA — Arranged by Mike Renzi

Batuque — Oscar Lorenzo Fernández

Noise — Words by Emily Kingsley
Special lyrics by Christine Ferraro
OSCAR — Music by Sam Pottle
Arranged by Mike Renzi

Dansa Brasileira — Mozart Camargo Guàrnieri

Program continues on page 21

RUBBER DUCKIE

Rubber Duckie, you're the one.
You make bath time lots of fun.
Rubber Duckie, I'm awfully fond of you.
Vo-vo-dee-o.

Rubber Duckie, joy of joys.
When I squeeze you, you make noise
Rubber Duckie, you're my very best friend, it's true.

Words and music by Jeff Moss. Copyright ©1970 Festival Attractions, Inc. (ASCAP)

'C' IS FOR COOKIE

'C' is for cookie, that's good enough for me.
'C' is for cookie, that's good enough for me.
'C' is for cookie, that's good enough for me.
Oh, cookie, cookie, cookie starts with 'C.'

'C' is for cookie, that's good enough for me.
'C' is for cookie, that's good enough for me.
'C' is for cookie, that's good enough for me.
Oh, cookie, cookie, cookie starts with 'C.'

Words and music by Joe Raposo
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BEIN' GREEN

But green's the color of spring,
And green can be cool and friendly like,
And green can be big like an ocean,
Or important like a mountain
Or tall like a tree.

When green is all there is to be,
It could make you wonder why.
But why wonder, why wonder?
I am green, and it'll do fine.
It's beautiful, and I think it's what I want to be.

Words and music by Joe Raposo
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SOMEBODY COME AND PLAY

Somebody come and play.
Somebody come and play today.
Somebody come and smile the smiles,
And sing the songs.
It won't take long.
Somebody come and play today.

Somebody come and play.
Somebody come and play my way.
Somebody come and rhyme the rhymes,
And laugh the laughs.
It won't take time.
Somebody come and play today.

Words and music by Joe Raposo
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I LOVE TRASH

Oh, I love trash,
Anything dirty or dingy or dusty,
Anything ragged or rotten or rusty,
Yes, I love trash.

I have here a sneaker that's tattered and worn,
It's all full of holes and the laces are torn,
A gift from my mother the day I was born.
I love it because it's trash.
I love it because it's trash.

Words and music by Jeff Moss. Copyright ©1970 Festival Attractions, Inc. (ASCAP)

ABC-DEF-GHI

AB-C-DEF-GHI-J-KL-M-NOP-QR-STUV-WX-YZ.
It's the most remarkable word I've seen.
AB-C-DEF-GHI-J-KL-M-NOP-QR-STUV-WX-YZ.
I wish I knew exactly what I mean.
It starts out like an 'A' word,
As anyone can see.
But somewhere in the middle
It gets awful 'QR,' to me.
AB-C-DEF-GHI-J-KL-M-NOP-QR-STUV-WX-YZ.
If I ever find out just what this word can mean,
I'll be the smartest bird the world has ever seen!

Words by Jon Stone and Joe Raposo/Music by Joe Raposo. Copyright ©1971 Instructional Children's Music, Inc. (ASCAP)

SESAME STREET THEME

Sunny day
Sweepin' the clouds away.
On my way to where the air is sweet.
Can you tell me how to get,
How to get to Sesame Street?

Come and play!
Everything's A-OK.
Friendly neighbors there,
That's where we meet.
Can you tell me how to get,
How to get to Sesame Street?

It's a magic carpet ride.
Every door will open wide
To happy people like you.
Happy people like.
What a beautiful

Sunny day
Sweepin' the clouds away.
On my way to where the air is sweet.
Can you tell me how to get,
How to get to Sesame Street?

Words by Bruce Hart, Jon Stone, and Joe Raposo
Music by Joe Raposo. Copyright ©1970 Sesame Street, Inc. (ASCAP).

Put Down the Duckie — Words by Christopher Cerf and Norman Stiles
Music by Christopher Cerf
GORDON, HOOTS, and JAMES MOODY, saxophone — Arranged by Mike Renzi

The Stars and Stripes Forever! — John Philip Sousa
BIG BIRD

From Your Head — Words and music by Jeff Moss
Arranged by Mike Renzi
ELMO and DIANE SCHUUR

Imagination Song — Words and music by Joe Raposo
Arranged by Mike Renzi
ROSITA and ALAN

Peter and the Wolf — Sergei Prokofiev
BOB and ELMO

Sesame Street Sing-Along — Arranged by Mike Renzi
Rubber Duckie—'C' Is for Cookie—Bein' Green—
I Love Trash—Somebody Come and Play—ABC-DEF-GHI—
Sesame Street Theme
CAST

INTERMISSION

For the second half of the program, the Boston Pops Orchestra will perform more Pops favorites. Selections will be announced from the stage.

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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Among Those Present: Arthur D. Little, Inc.; Treasurepass.

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UNITED

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, May 31, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

SPONSORED BY UNITED AIRLINES

Celebration 2000 — Williams
Immigration and Building—One-Way Ticket—
Star Gazers

Theme from *Angela's Ashes* — Williams

Buckaroo Holiday, from *Rodeo* — Copland

INTERMISSION

Violin Concerto No. 2 in D Minor, Opus 44 — Bruch
Adagio ma non troppo
Recitative
Finale. Allegro molto

TAMARA SMIRNOVA

INTERMISSION

Overture to *Guys and Dolls* — Loesser-Starobin

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—
Lazy River—The Nearness of You—
My Resistance Is Low—Stardust

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

For a note on *Angela's Ashes*, see page 33.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Monadnock Regional Junior H.S. Band; Alumni Band; Friends of McLean Hospital; Brae Brun Country Club; Immaculate Conception Ladies' Sodality; Fleet Private Client Group; Honorable Order of Blue Goose International; Clark's Companies; Citizens Bank.

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Visit our Web site at: www.BostonHeartScan.com

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—Richard Vogeley, Massachusetts

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 1, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

TECH NIGHT AT POPS

Celebration 2000 — Williams
Immigration and Building—One-Way Ticket—
Star Gazers

Theme from *Angela's Ashes* — Williams

Buckaroo Holiday, from *Rodeo* — Copland

INTERMISSION

Presenting
MITCAN
The MIT African Music and Dance Ensemble
James Makubuya, director

Olutalo lw'Ensiisi

Baakisimba-Muwogola

INTERMISSION

Overture to *Guys and Dolls* — Loesser-Starobin

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—
Lazy River—The Nearness of You—
My Resistance Is Low—Stardust

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

In Praise of MIT — Wilbur, '26

For a note on *Angela's Ashes*, see page 33.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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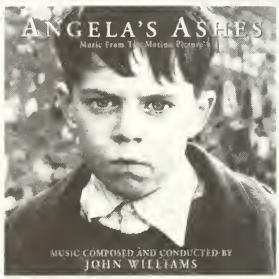

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 2, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF TACO, INC.

Celebration 2000 — Williams
Immigration and Building—One-Way Ticket—
Star Gazers

Theme from *Angela's Ashes* — Williams

Buckaroo Holiday, from *Rodeo* — Copland

INTERMISSION

Violin Concerto No. 2 in D Minor, Opus 44 — Bruch
Adagio ma non troppo
Recitative
Finale. Allegro molto

TAMARA SMIRNOVA

INTERMISSION

Overture to *Guys and Dolls* — Loesser-Starobin

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—
Lazy River—The Nearness of You—
My Resistance Is Low—Stardust

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

For a note on *Angela's Ashes*, see page 33.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Business School; Bentley College Alumni Association; Emmanuel College Alumnae; Wentworth Institute of Technology Alumni; Morse Pond School Band, Falmouth; Wheelock College Alumni Association; Lasell College Alumnae Association; Williams Middle School; Emerson College; Hanby Middle School; American Association of University Women; Woonsocket Middle School; Denure Tours; Saint Mary's Parish.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 3, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF
THE BOSTON CONSULTING GROUP, INC., AND A.T. KEARNEY, INC.

Celebration 2000 — Williams
Immigration and Building—One-Way Ticket—
Star Gazers

Selections from *Far and Away* — Williams
County Galway, June 1892—The Fighting
Donellys—Joseph and Shannon—
Blowin' Off Steam (The Fight)—Finale

INTERMISSION

Angela's Ashes — Williams
FRANK McCOURT, narrator, YO-YO MA, cello,
and ANN HOBSON PILOT, harp

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

Presenting
PATTI LuPONE

Medley: Let Yourself Go/Stepping Out With My Baby — Berlin-Wilcox
Peel Me a Grape — Frischberg
Unexpressed — Bucchino-Morley
with MR. MA
Being Alive, from *Company* — Sondheim-Tunick
Never Never Land, from *Peter Pan* — Styne/Comden/Green-Atmajian

For a note on *Angela's Ashes*, see page 33.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Simmons College Alumnae; New Hampton School; United Church of Christ in Canton; New World Tours; Albany International Research Co.; Connecticut Public Radio; AAA Merrimack Valley; Wilmington Insurance Agency, Inc.; Star of the Sea Church; Cheshire Adult Education; Rotary Club of Warwick; Congregators U.C.C., North Hampton, N.H.; Lesley College; The Congregators of Amherst, N.H.; Roamer Tours; Old Orchard Beach High School; Travel Wise; Muhlenberg College Alumni Office; Bishop Hendricken High School; Trunfio Tours; St. Constantine & Helen Greek Orthodox; St. Patrick's Parish, Stoneham.

BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky
Danielle Maddon

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Sarah Roth
Pattison Story
Rebecca Katsenes
Julie Leven
John Harrison
Kay Knudsen
Wen-Yi Shih

Violas
Kenneth Stalberg
Anne Black
Donna Jerome
David Feltner
Lisa Suslowicz
Joli Wu
Joan Ellersick

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Gustav Highstein

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Steven Emery
Dana Russian

Trombones
Darren Acosta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Richard Flanagan
Patrick Hollenbeck
John Tanzer

Harp
Judy Saiki

Piano
Bob Winter

Guitar
Jonathan Finn

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Cleveland Morrison

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 4, 2000, at 7:30

BOSTON POPS

HARRY ELLIS DICKSON and BRUCE HANGEN conducting
SENTIMENTAL JOURNEY

HARRY ELLIS DICKSON conducting

Overture from *The Barber of Seville* — Rossini

Suite from *The Water Music* — Handel
Allegro—Air—Allegro deciso

Clair de lune — Debussy-Mouton/Piston

Triumphal March, from *Aïda* — Verdi

INTERMISSION

BRUCE HANGEN conducting

Briar Rose Waltz, from *Sleeping Beauty* — Tchaikovsky

From Piano Concerto No. 1 in B-Flat, Opus 23 — Tchaikovsky
First movement: Allegro non troppo
e molto maestoso—Allegro con spirito
MARINA LOMAZOV

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not for Me—I Got Rhythm (reprise)

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—Hound Dog

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman

George M. Cohan Sing-Along — arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—You're a Grand Old Flag—Harrigan—Yankee Doodle Boy

For sing-along lyrics, see page 37.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Harvard Business School; Quincy Retiree Association; St. John's Chrysostom Church; Educational Tours of Illinois; Traditional Tours; Royal Order of Jesters; Fairhaven High School Band/In Memoriam E. Hastings; Gilchrist Tours; The Alpine Country Club; Leventhal Sidman J.C.C.; Crene's World Travel; Senior Tours; Roamer Tours; Church of the Holy Name; Carefree Tours, LLP; Marketing Mix; Hanscom Air Force Base.

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Boston Monday evenings at 8pm (check local listings)

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Monday evening, June 5, 2000, at 7

BOSTON POPS

JOHN WILLIAMS conducting

"EVENING AT POPS"

SPONSORED BY FIDELITY INVESTMENTS

Celebration 2000 — Williams

Immigration and Building—One-Way Ticket—
Star Gazers

Selections from *Far and Away* — Williams

County Galway, June 1892—The Fighting
Donellys—Joseph and Shannon—
Blowin' Off Steam (The Fight)—Finale

INTERMISSION

Program continues on page 35

ANGELA'S ASHES

John Williams (b.1932)

When John Williams was creating the score for Alan Parker's screen adaptation of Frank McCourt's best-selling memoir *Angela's Ashes*, he decided not to use traditional Irish or Celtic melodies as the basis of his composition; rather, he would let them serve as inspiration for his own original music. Although the finished product has Celtic influences, these are woven into an eloquent and sweeping score that captures the compelling and poignant beauty of the story.

In his production notes, director Alan Parker (whose previous films include *Evita*, *The Commitments*, *Pink Floyd The Wall*, *Fame*, and *Midnight Express*) comments:

> During the editing process I usually experiment with a "tool kit" of music. On this film it was a particular pleasure as John Williams had agreed to do the finished score. I consequently laid up a hotchpotch of John's music culled from his previous scores to help us judge the flow of scenes but principally to aid the "spotting" of just where we were going to need music. I showed John an early cut of the film in June [1999], and after finishing his latest *Star Wars* opus, he began work on our score. The music was recorded at Sony (the old MGM music scoring stage) in Los Angeles. I try not to fill these production notes with meaningless hyperbole, but I have to say that working with maestro Williams was a privilege. However aware one is of his colossal talent, it's still an extraordinary experience to watch him work. His sensitivity, wisdom, graciousness, and total, effortless control of the task of scoring for film is awe-inspiring.

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Angela's Ashes — Williams

FRANK McCOURT, narrator, YO-YO MA, cello, and ANN HOBSON PILOT, harp

INTERMISSION

Love Is Sweeping the Country, from *Of Thee I Sing* — Gershwin-Ramin

Presenting
PATTI LuPONE

Medley: Let Yourself Go/Stepping Out With My Baby — Berlin-Wilcox

Peel Me a Grape — Frischberg

Unexpressed — Bucchino-Morley
with MR. MA

Being Alive, from *Company* — Sondheim-Tunick

Never Never Land, from *Peter Pan* — Styne/Comden/Green-Atmajian

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Baldwin Piano

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Among Those Present: Central Remedial Clinic; Northeastern University Honors Program; Bow High School; Stoughton High School.

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GIVE MY REGARDS TO BROADWAY

Give my regards to Broadway,
Remember me to Herald Square.
Tell all the gang at Forty-Second Street
That I will soon be there.
Whisper of how I'm yearning
To mingle with the old time throng.
Give my regards to old Broadway
And say that I'll be there ere long.

MARY'S A GRAND OLD NAME

For it is Mary, Mary,
Plain as any name can be.
But with propriety,
Society will say "Marie."
But it was Mary, Mary,
Long before the fashions came,
And there is something there
That sounds so square;
It's a grand old name.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red,
white, and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

HARRIGAN

H-A-double R-I-G-A-N spells Harrigan.
Proud of all the Irish blood that's in me,
"Divil" a man can say a word agin' me!
H-A-double R-I-G-A-N, you see
Is a name that's a shame
Never has been connected with—
Harrigan, that's me!!

YANKEE DOODLE BOY

I'm a Yankee Doodle dandy,
a Yankee Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

—arranged by Peter Bodge

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Predecessors (and Rivals) to the Pops

by Steven Ledbetter

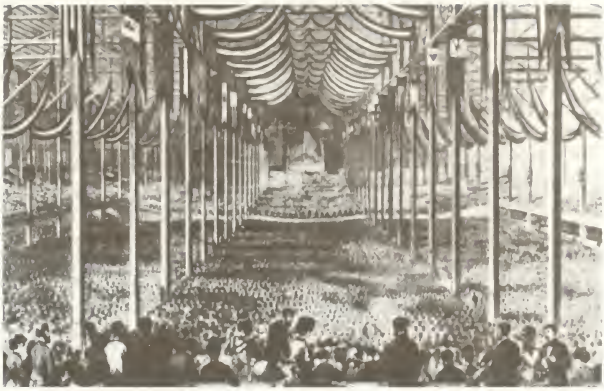
For many years the Boston Pops has billed itself as "America's orchestra," so it might come as a surprise to learn that the whole idea of summertime concerts with "light/serious" music and refreshments is an exceedingly old one, going back centuries at least. Certainly the kings, princes, dukes, popes, cardinals, and other high and powerful rulers in ages past frequently took their leisure in the warmer months with musical entertainment and refreshment, often outdoors. A lingering echo of this fresh-air tradition can be seen in the leafy or floral color schemes that decorate Symphony Hall during the Pops season.

Handel's famous *Water Music* was composed for just such an outing in 1717, in this case on a river boat during a journey up and down the Thames in the presence of King George and his court. But such performances were intended purely for the private pleasure of the patron and his guests; they were not open to the public at large. Still, long before that pleasant musical trip on the Thames, Londoners were able to hear music in the city's parks and gardens. The most famous of the "pleasure gardens"—which charged a small fee for admission and provided music, refreshments, and other forms of entertainment—was Vauxhall, a country-house property at the edge of the Thames, which remained popular for almost two centuries (1661-1859). These gardens attracted a wide cross-section of London citizenry—much as the Boston Pops concerts today attract a similar cross-section of local and visiting listeners.

Vauxhall Gardens, showing the "Grand Walk" and the orchestra playing

In Vienna, too, both Mozart and Beethoven performed in the concerts at the Augarten, an open-air concert hall in a public park formed by a bend in the Danube. It was Vienna that probably played the most influential role in the development of the kinds of concerts we now call pops concerts, though that development was more an accident of politics than of musical culture. The political event was the Congress of Vienna, an assembly of diplomats and heads of state who met in Vienna from September 1814 to June 1815 to clean up all the little messes left by the Napoleonic wars. Leaders from all over Europe were captivated by a new social dance, which had recently moved from the world of Austrian peasants into elegant ballrooms, where it was regarded as daring and risqué, because—for the first time in a dance for fashionable society—the man and woman held themselves close in an embrace position, and then proceeded to whirl joyously in three-four rhythm. It took next to no time for the waltz to be *everywhere*, though for years worried fathers looked very sternly upon daughters who dared to try it. So pop-

ular were the balls that filled every evening during the period of the Congress that a celebrated *bon mot* appeared. When someone asked a leading diplomat how the Congress was getting on (using the French verb *marcher*, meaning "to go" or "to march"), the reply came: "*Le Congrès ne marche pas; il danse*" ("The Congress is not marching [getting on] at all; it is dancing").



The music of Johann Strauss was wildly popular in America and the "Waltz King" himself was invited in 1872 to an "International Peace Jubilee" in Boston. One hundred assistant conductors were on hand at the Jubilee Festival Hall to assist Strauss in leading the ten thousand musicians and twenty thousand singers assembled for this grand concert, which took place before an audience of one hundred thousand.

Almost immediately waltzing filled the night spots around Vienna, including the popular "Heuriger," the taverns serving new wine (with entertainment) on the hills known as the "Vienna woods" around the city. Schubert improvised waltzes on the piano for the benefit of his friends. The elder Johann Strauss formed an ensemble and became very popular for the dances he created in dance halls frequented by the middle class. At mid-century his son surpassed him in popularity and elevated the waltz to glorious concert

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pieces which he played with his orchestra—perhaps the first true "pops orchestra"—all over Europe and even in the United States. And he contributed masterpieces to a thriving new theatrical tradition—the operetta, where almost any romantic problem could be solved with a melting waltz song or a lively polka.

When Boston Symphony founder Henry Lee Higginson was a student in Vienna, this tradition was at its height, with talented composers writing for the musical theater; their songs and dances appeared in the summer venues for the enjoyment of a wide public of thirsty listeners and dancers. A visit to these beer-and-wine gardens was a pleasant pastime for a music lover on a summer night. So when he created the Boston Symphony in 1881, Higginson envisioned from the start a summer series of lighter concerts, to be called "Promenade concerts," which ultimately materialized on July 11, 1885.

Vienna's Volksgarten, from an 1890 print

A few other ensembles in the 1880s and 1890s served as rivals to the newly founded summer series. John Philip Sousa, a consummate musician and showman, performed a range of music similar to that found in the Pops concerts, but his ensemble was a wind band, not a symphony orchestra. And Victor Herbert, soon to become the most popular composer of the American musical stage, toured with his Victor Herbert Orchestra, likewise mixing the relatively serious with the light and even frivolous. But this was strictly a part-time ensemble.

Meanwhile it had occurred to Higginson, once he had formed his plan to create the Boston Symphony Orchestra, that a summer season of high quality lighter music would help fill the gap in the musicians' employment between the end of April and the beginning of October. Few orchestras of the day gave more than a handful of performances a year, and those that did were usually opera orchestras, which played a different kind of music most of the time. It was Higginson's genius to draw upon the centuries-old tradition of free-spirited summer entertainment music and blend it with the subscription series of the winter months to create something that had never really existed before: a full-time, year-round symphony orchestra.

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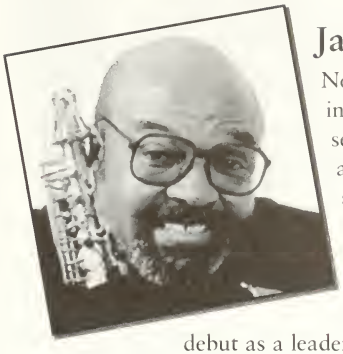


James Moody

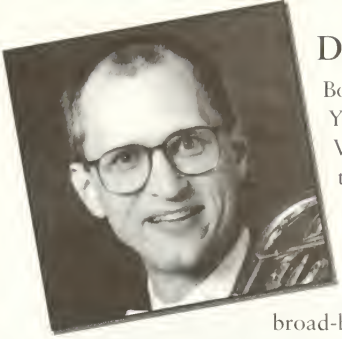
Now 75 years old, saxophonist James Moody was born in Savannah, Georgia, and raised in Newark, New Jersey. He took up the alto sax, a gift from his uncle, at age sixteen and a few years later switched to tenor sax. Following his discharge from the U.S. Air Force in 1947, Mr. Moody joined the bebop big band of Dizzy Gillespie and began recording with trumpeter Howard McGhee and vibist Milt Jackson for Dial Records. The following year he made his recording debut as a leader with *James Moody and His Bebop Men*, using players from the Gillespie Band. In 1949, while based in Paris, James Moody recorded his best-known work, "Moody's Mood for Love," during a record date in Stockholm, Sweden. The song was a hit in both its instrumental version and King Pleasure's vocalese version. Returning in 1951 to the United States, Mr. Moody hired the song's lyricist, Eddie Jefferson, to sing "Moody's Mood for Love." Also during this time Dinah Washington toured with the influential James Moody Septet, which integrated jazz and r&b. This decade also saw Mr. Moody working with Gene Ammons and Sonny Stitt and recording several albums as a flutist. In 1958, James Moody's career hit a roadblock when a fire at Philadelphia's Blue Note Club destroyed his band's instruments, uniforms, and arrangements. A succession of incidents led him seek treatment for alcoholism at Overbrook Hospital in Cedar Grove, New Jersey; after six months of rest he headed for Chicago by train and recorded the inspirational album appropriately entitled *Last Train from Overbrook*. In 1963 he rejoined Dizzy Gillespie, performing in the trumpeter's quintet for the remainder of the decade. During the 1970s he worked with Las Vegas show bands. His career received a boost in the mid-1980s with a Grammy nomination for his solo on Manhattan Transfer's *Vocalese* album. Mr. Moody also recorded for the Novus/RCA label during that decade. In the 1990s he again teamed with Dizzy Gillespie, touring Europe and the United States in the United Nations Orchestra, whose live recording at London's Royal Festival Hall won a Grammy. The 1995 Telarc release *Moody's Party* is a live recording of his 70th-birthday celebration at New York's Blue Note. In April 1996 James Moody released

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

his first Warner Bros. album, *Young at Heart*. In addition to touring extensively during that period, he found the time to appear as Mr. Glover in the 1997 film *Midnight in the Garden of Good and Evil*. Other recent highlights include his first honorary degree, from Florida Memorial College, his induction into the International Jazz Hall of Fame, the 1998 Jazz Masters Fellowship Award from the National Endowment for the Arts, and the release of his most recent Warner Bros. album, *Moody Plays Mancini*. James Moody's 75th birthday was celebrated at New York's Avery Fisher Hall on April 3, 2000, with the Lincoln Center Jazz Orchestra under the direction of Wynton Marsalis. Among the many guests were Slide Hampton, Jon Hendricks and Annie Ross, Jon Faddis, Kenny Barron, Janis Siegel, and Bill Cosby. In conjunction with his birthday, Mr. Moody received proclamations from the cities of New York and Newark and was honored by the Congressional Black Caucus. On July 22, 2000, James Moody will receive an honorary doctorate from Boston's Berklee College of Music, to be awarded in Perugia, Italy.

Diane Schuur

Acclaimed worldwide for her vocal versatility and remarkable range, Diane Schuur has been awarded two Grammys as best jazz vocalist, twice played the White House, and recorded chart-topping albums. Ms. Schuur was "discovered" by Dizzy Gillespie, who brought her on stage at the 1979 Monterey Jazz Festival, where she impressed both the audience and saxophonist Stan Getz. Getz became her mentor, introducing her during a televised performance at the White House. Soon thereafter, Ms. Schuur began recording with GRP Records. Regularly compared to Ella Fitzgerald and Sarah Vaughan, Diane Schuur began singing to their records from the age of two. She was extremely shy, having been blind since birth when excessive oxygen in her incubator damaged the optic nerve. Soon she discovered her voice as a bridge to the world and at age nine played her first engagement at the Tacoma Hilton. Since her first GRP release, *Deedles* (her childhood nickname), Ms. Schuur has recorded more than a dozen albums, including *In Tribute* (an affectionate salute to the influences in her life, especially Dinah Washington, from her earliest jazz "sing-alongs"), the Grammy-nominated *Love Songs*, *Heart to Heart* (a collaboration with B.B. King), and *Love Walked In*, a salute to Dinah Washington. In 1997 Diane Schuur received the Manhattan Association of Cabarets and Clubs Award for major female jazz/r&b engagement, for her work at New York's Blue Note. In 1999 she received the first annual Ella Fitzgerald Award from the prestigious Montreal International Jazz Festival for outstanding vocal performance in the tradition of the legendary singer. Ms. Schuur continues to tour throughout the United States, and in Europe, Malaysia, South America, and Japan. Her first album for Atlantic Records, *Music Is My Life*, produced by legendary founder and co-chairman Ahmet Ertegun, was released in March 1999. Earlier this month she received the Helen Keller Personal Achievement Award from the American Foundation for the Blind. Diane Schuur, whose website is www.dianeschuur.com, is making her Boston Pops debut.



Douglas Yeo

Boston Symphony Orchestra bass trombonist Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (Illinois) Conservatory and New York University, he joined the Boston Symphony during the 1985 Boston Pops season after having been a member of the Baltimore Symphony Orchestra. His broad-based musical background has included two years as a high school band director, a four-year tenure with the Goldman Band, and performances with the Vienna Philharmonic Orchestra, the Mostly Mozart Festival Orchestra, the Gerry Mulligan Big Band, and orchestras for numerous Broadway shows. Since coming to Boston, Mr. Yeo has been involved in teaching, at New England Conservatory of Music, Boston University, and at the annual Hamamatsu (Japan) International Wind Academy and Seminar. He has been a soloist with the Boston and Baltimore symphony orchestras as well as the Boston Pops Orchestra; on each occasion he was the first bass trombonist to perform as soloist with the orchestra. His most recent solo appearance in Symphony Hall took place in 1999 when he performed Christopher Brubeck's Bass Trombone Concerto with the Boston Pops Orchestra conducted by Keith Lockhart. His newly released solo recordings, *Cornerstone* (of hymn tunes with piano), *Proclamation* (with Britain's Black Dyke Mills Band) and *Take 1*, have received critical acclaim. In 1998 Mr. Yeo was appointed Music Director of the New England Brass Band, which last year released its debut recording under his direction, *Christmas Joy!* Over the last twenty years, he has premiered many works for bass trombone and also the serpent, including pieces by Boston Symphony member Lawrence and Norman Bolter, as well as compositions by Vaclav Nelhybel, Gordon Langford, and David Fetter, among others. Doug Yeo's award-winning web site (www.yeo-doug.com) has been recognized as one of the internet's most informative music sites. His many arrangements of music for trombone, bass trombone, trombone ensemble, and brass ensemble are published by G. Schirmer, International Music, and Southern Music; recently he collaborated with his former teacher, Edward Kleinhammer (formerly of the Chicago Symphony) to write *Mastering the Trombone* (EMKO Publications). With his wife and two children, all brass players, the Yeo Family Brass has performed in many churches, camps, and schools. A Yamaha International Performing Artist, Douglas Yeo works closely with Yamaha in the design and production of the YBL-622 bass trombone and *Signature Series* mouthpiece he uses. In addition to playing bass trombone, serpent, and ophicleide, he also plays bass trumpet when required in the Boston Symphony and has been known to play harmonica in a rock band.

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Tamara Smirnova

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra (most recently in May 1999), and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

MITCAN

MITCAN is the MIT African Music and Dance Ensemble. Its focus is on the musical traditions of sub-Saharan African cultures. MITCAN is New England's only performance group offering hands-on practice and performance experience in song, dance, and a wide variety of musical instruments from the musical traditions of East Africa. The instruments include the *ndingidi*, *adungu*, *ndongo*, *akogo*, *madinda*, *ngoma*, *awal*, *enkwanzi*, *nsaasi*, and others.

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2. *Baakisimba-Muwogola*—Traditional entertainment dance—Buganda, Uganda
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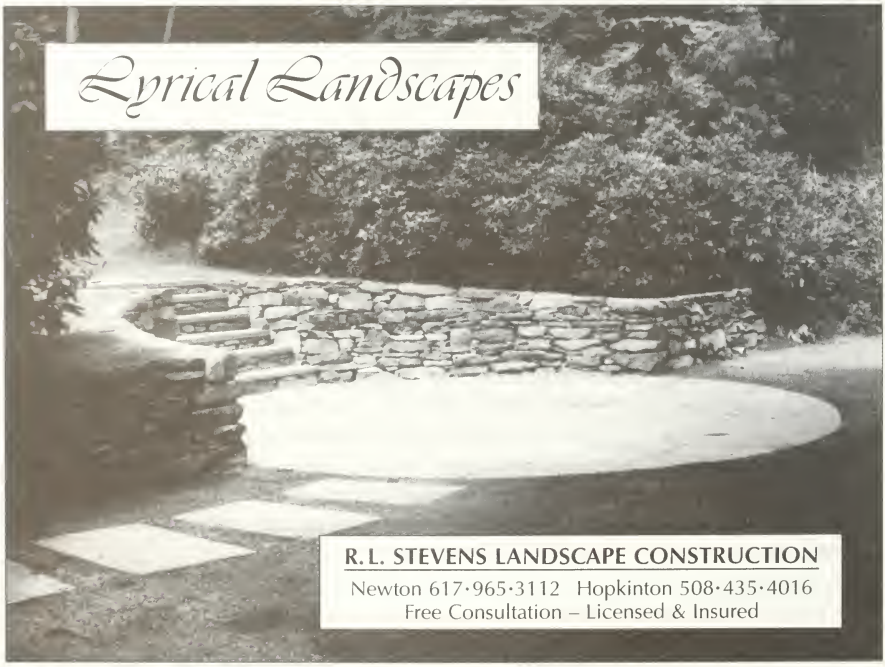

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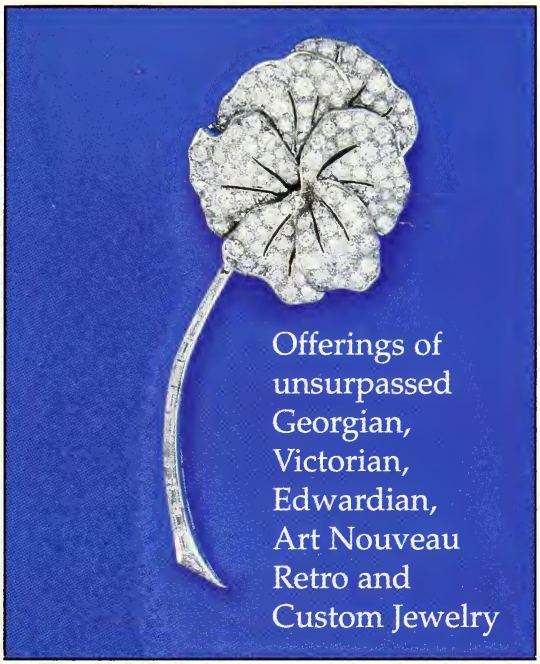

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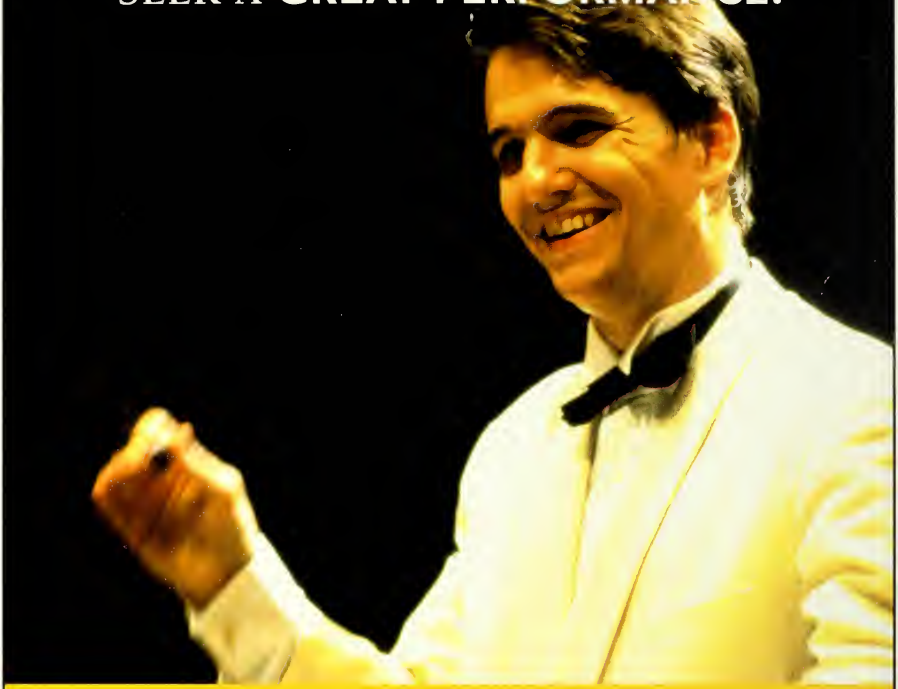

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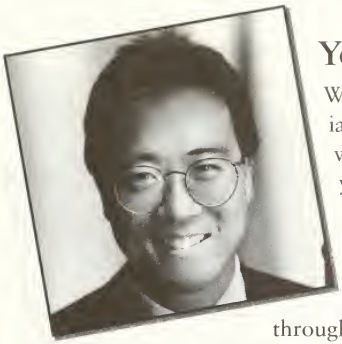

Yo-Yo Ma

Whether performing a new concerto, revisiting a familiar work from the cello repertoire, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside the Western classical tradition, Yo-Yo Ma seeks connections that stimulate the imagination. Mr. Ma maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities. One of his goals is to understand and demonstrate how music serves as a means of communication and a vehicle for the migration of ideas across cultures. Taking this interest further, Mr. Ma has recently established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road, the trade route extending from easternmost Asia to Europe and including such regions as India, Tibet, Persia, and Greece. By examining the ebb and flow of ideas throughout this vast area, the Project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today. The Silk Road Project will act as an umbrella organization and common resource for cultural and educational programs over the coming years. An exclusive Sony Classical artist and one of classical music's best-selling recording artists, Yo-Yo Ma has a discography of fifty albums, including thirteen Grammy winners, reflecting his wide-ranging interests. Besides the standard concerto repertoire, he has recorded many of the works he has commissioned or premiered. In addition, he has made several successful crossover discs, including *Hush* with Bobby McFerrin, *Appalachia Waltz* with Mark O'Connor and Edgar Meyer, and *Piazzolla: Soul of the Tango*. This spring sees the release of two widely anticipated sequel albums: *Appalachian Journey*, a second album with Mark O'Connor and Edgar Meyer; and a follow-up to *Simply Baroque* with Ton Koopman and the Amsterdam Baroque Orchestra. Also released this year was a disc of Dvořák chamber music with Isaac Stern, Jaime Laredo, and Emanuel Ax. Mr. Ma's September 1999 release *Solo* serves as a prelude to the Silk Road Project. He also performs on the recent release *Lulie the Iceberg*, a musical tale for children about the environment. Based on the book by Princess Hisako of Takamodo, *Lulie the Iceberg* features an original score by American composer Jeffrey Stock performed by Mr. Ma, Pamela Frank, and Paul Winter, accompanied by chorus and orchestra. Yo-Yo Ma is strongly committed to educational and outreach programs that not only bring young audiences into contact with music but allow them to participate in the creation of music. Born in 1955 to Chinese parents living in Paris, Yo-Yo Ma spent most of his formative years in New York. A 1976 graduate of Harvard University, he studied cello principally with Leonard Rose.

Frank McCourt

Pulitzer Prize-winner and acclaimed memoirist Frank McCourt was born in New York and raised in Limerick, Ireland, in the 1930s. At the age of nineteen, he returned to the United States to seek his fortune. After attempting several odd jobs, he found a brilliant career as a New York City public high school teacher, the last seventeen of which were spent at the prestigious Stuyvesant High School. Following his retirement from teaching, Mr. McCourt and his brother Malachy performed their two-man show, *A Couple of Blaguards*, a musical revue about their Irish youth. In September 1996, Scribner published Frank McCourt's memoir about his childhood, *Angela's Ashes*, which spent 117 weeks on the *New York Times* hardcover bestseller list and was named the #1 nonfiction book of the year by both *Time* and *Newsweek*. *Angela's Ashes* won many awards, including the National Book

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Critic's Circle Award, the ABBY Award, and the *Los Angeles Times* Book Award; it also appeared on many newspapers' lists of the best books of 1996. With more 2.4 million copies in print in North America alone, *Angela's Ashes* continues to top the paperback *New York Times* bestseller list, with additional sales generated by the recent release of the film version of McCourt's touching story, directed by Alan Parker. In September 1999, Frank McCourt presented the sequel to *Angela's Ashes*, entitled *'Tis: A Memoir*. Picking up where *Angela's Ashes* left off, *'Tis* takes the reader through Mr. McCourt's amusing and heartfelt transition to New York City from Ireland. Already in its eighth printing and 23rd week on the *New York Times* bestseller list, *'Tis* continues to reach readers around the globe.

Ann Hobson Pilot

A graduate of the Cleveland Institute of Music, Ann Hobson Pilot became principal harp of the Boston Symphony Orchestra in 1980, having joined the orchestra in 1969 as assistant principal harp of the BSO and principal harp of the Boston Pops. Previously she had been substitute second harp with the Pittsburgh Symphony and principal harp of the National Symphony in Washington, D.C. Ms. Hobson Pilot has had an extensive solo career and has performed as soloist with many American orchestras, including both the Boston Symphony and Boston Pops Orchestra, as well as with orchestras in Europe, Haiti, New Zealand, and South Africa. Active in chamber music, she has appeared at some of this country's most prominent festivals, including Marlboro and the Newport Music Festival. She has several compact discs available, on Boston Records and on Koch International. The recipient of a Doctor of Fine Arts degree from Bridgewater State College, she is a faculty member at the New England Conservatory of Music and the Tanglewood Music Center. Ms. Hobson Pilot was recently featured in a video documentary about her own personal musical journey and her journey to Africa to discover the roots of the harp; sponsored by the Museum of Afro American History and WGBH, the documentary was televised nationwide on PBS. In September 1999 she recorded the young American composer Kevin Kaska's Harp Concerto with the London Symphony Orchestra. Ann Hobson Pilot began studying the piano at six with her mother, a former concert pianist and teacher in the Philadelphia Public Schools, and switched to harp while she was in high school. She continued her training at the Philadelphia Musical Academy with Marilyn Costello, and with Alice Chalifoux at the Cleveland Institute of Music.

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Patti LuPone

Patti LuPone's most recent compact disc, *Matters of the Heart*, (LayZLay Records/Varèse Sarabande) was named one of the best recordings of 1999 by both the *Times* of London and *Time Out/New York*. The recording is based on her new one-woman show, which she performed last year at the Sydney Festival in Australia and London's Donmar Warehouse Theatre, and which will tour nationally this year. Last month Miss LuPone made her New York Philharmonic debut under Andrew Litton's direction as Mrs. Lovett opposite George Hearn's Sweeney Todd in a concert production of the Stephen Sondheim musical. Last fall she made her solo concert debut at Carnegie Hall in a benefit for GMHC. Her recent television work includes the recurring role of Assistant District Attorney Francesca Gold in the CBS series *Falcone* and a featured role in a new Tom Fontana/Barry Levinson pilot, *Good Guys/Bad Guys*. Most recently seen in Spike Lee's *Summer of Sam* and Nancy Savoca's *The 24 Hour Woman*, Miss LuPone has also filmed roles in the upcoming feature films *Just Looking*, directed by Jason Alexander, Randy Bradshaw's *Bad Faith*, and David Mamet's *State and Main* opposite Charles Durning. As at home on the dramatic stage as in musicals, Patti LuPone has recently performed on Broadway to critical acclaim in David Mamet's *The Old Neighborhood*, as Maria Callas in Terrence McNally's Tony Award-winning play *Master Class* and in her own concert, *Patti LuPone On Broadway*, for which she won an Outer Critics Circle Award. A graduate of the first Drama Division class at New York's Juilliard School, Patti LuPone began her career as a founding member of John Houseman's The Acting Company, playng a variety of leading roles, both on and off Broadway and on tour throughout the United States. Her subsequent New York dramatic credits include Dario Fo's *Accidental Death of An Anarchist*, David Mamet's *The Water Engine*, *Edmond*, and *The Woods*, and Israel Horovitz's *Stage Directions*. Miss LuPone's memorable performances on the New York musical stage include Vera Simpson in *Pal Joey*, Reno Sweeney in *Anything Goes* (1988 Drama Desk Award, Tony nomination, Best Actress in a Musical), *The Cradle Will Rock*, Nancy in *Oliver!*, *Evita* (1980 Tony and Drama Desk Awards, Best Actress in a Musical), *Working*, and Rosamund in *The Robber Bridegroom* (1976 Tony and Drama Desk Award nominations, Best Featured Actress in a Musical). In London, she created the role of Fantine in the RSC production of *Les Miserables*, a role she subsequently played on the West End. For that performance, as well as the reprise of her performance in the London production of *The Cradle Will Rock*, she won an Olivier Award for Best Actress in a Musical. Miss LuPone created the role of Norma Desmond in *Sunset Boulevard* (1994 Olivier nomination, Best Actress in a Musical), and recreated her Broadway performance of Maria Callas in the West End production of *Master Class*. Other film credits include *Family Prayers*, *Driving Miss Daisy*, and *Witness*. On television, she has been seen in *Bonano: A Godfather's Story* (Showtime), *Frasier* (1998 Emmy nomination), *Law & Order*, *An Evening with Patti LuPone* (PBS), the NBC movie *Her Last Chance*, Showtime's ACE Award-winning and Emmy-nominated *The Song Spinner* (Daytime Emmy nomination, Best Actress), *The Water Engine*, *L.B.J.*, AMC's *Remember WENN*, and ABC's *Life Goes On*. Her recordings include *Pal Joey* (DRG), *Heatwave* with John Mauceri and the Hollywood Bowl Orchestra (Phillips Classics), *Sunset Boulevard* (Polygram), and

Patti LuPone Live (RCA Victor). You can visit Miss LuPone on the worldwide web at www.pattilupone.net. This week's performances mark her debut with the Boston Pops Orchestra.

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting

Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Marina Lomazov

During the last several years, Ukrainian-American pianist Marina Lomazov has captured competition prizes including the Silver Medal at the Cleveland International Piano Competition, prizes at the Gina Bachauer and William Kapell International Piano Competitions, and First Prize at both the Hilton Head International Piano Competition and the National Federation of Music Clubs Young Artist Auditions, under whose auspices she toured the United States from 1997 to 1999. Ms. Lomazov has appeared as soloist with numerous orchestras and has collaborated with such conductors as Mendi Rodan, Louis Lane, Larry Sims, Peter Bay, and Raffi Armenian. Her festival appearances in the United States and abroad have included the Moulin d'Ande Festival (France), the Chautauqua Music Festival in New York, and the VIVA PIANO! Festival in Cleveland. Her performances have been broadcast on National Public Radio's *Performance Today–Young Artist Showcase* with Robert Sherman on New York's WQXR and on WGBH-Boston's *Morning pro musica* live concert series hosted by Robert J. Lurtsema. Now completing her doctoral studies at the Eastman School of Music (Rochester, New York), Marina Lomazov is the first pianist in more than fifteen years to be awarded Eastman's coveted Artist's Certificate. Before immigrating to this country in 1990, Ms. Lomazov studied at the Kiev Conservatory, where she became the youngest first prize-winner of the Kiev All-Piano Competition. In this country, she holds degrees from Eastman and the Juilliard School. Her principal teachers include Natalya Antonova, Jerome Lowenthal, Barry Snyder, and Valery Sagaidachny. Recently Ms. Lomazov was appointed artist-teacher at Oklahoma State University. In addition to her Boston Pops debut, her current season includes performances with the Garden State Philharmonic (New Jersey), the Missouri Chamber Orchestra, and the Rochester Philharmonic Orchestra. In addition to several recitals and orchestral engagements, Marina Lomazov is scheduled to perform in 2001 on the Dame Myra Hess Memorial Series in Chicago, simulcast on WFMT. Ms. Lomazov is represented exclusively by Altman Artists.

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

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BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

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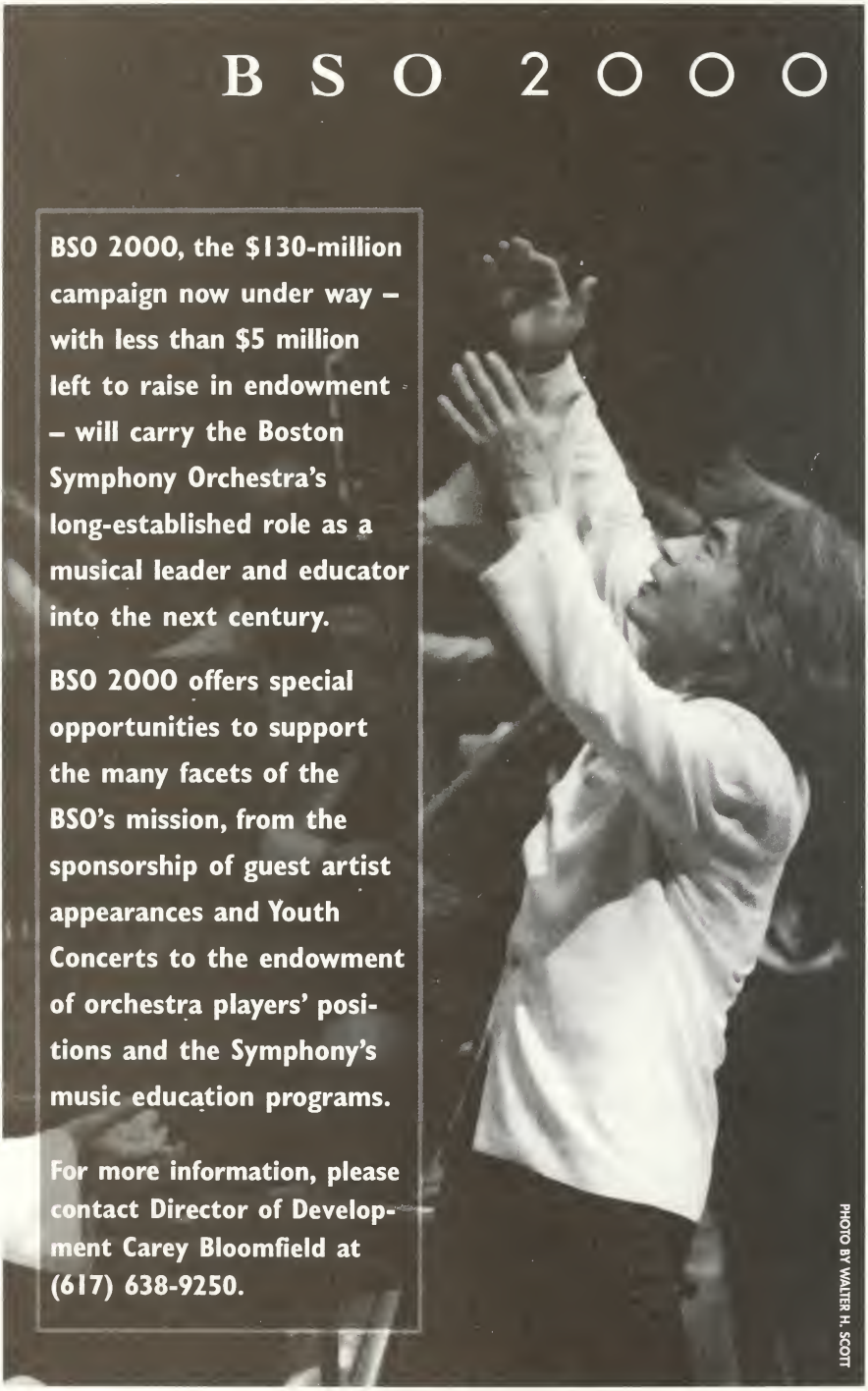

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999]
with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

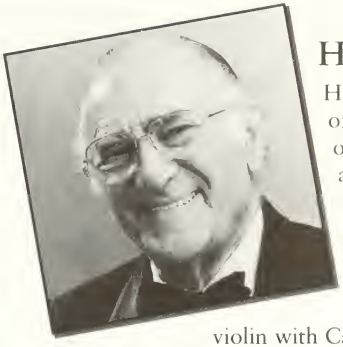
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
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§Joseph Holt

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§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

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Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
John Perkel

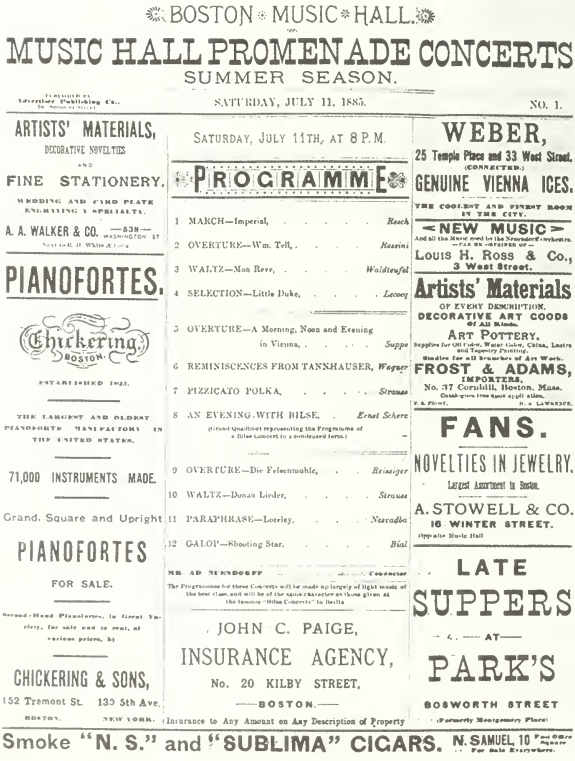
Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



BOSTON MUSIC HALL.

MUSIC HALL PROMENADE CONCERTS

SUMMER SEASON.

SATURDAY, JULY 11, 1885. NO. 1.

SATURDAY, JULY 11TH, AT 8 P.M.

PROGRAMME

1 MARCH—Imperial, ... Resch
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE, . . Ernst Schera
(Grand Quadrilet representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nesvadba
12 GALOP—Shooting Star, ... Bial

MR. AD NEUENDORFF . . . . . Conductor

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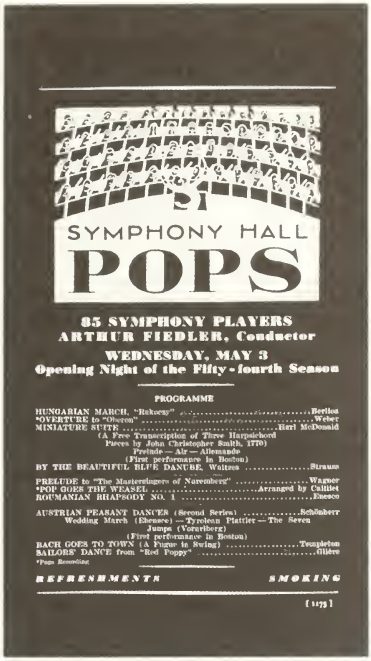
The first program of the Promenade Concerts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POPS

85 SYMPHONY PLAYERS
ARTHUR FIEDLER, Conductor
WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Bert McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Cailliet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönberr
Wedding March (Ehemaz) — Tyrolean Plattler — The Seven Jumps (Vorstberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière
*Pops Recording

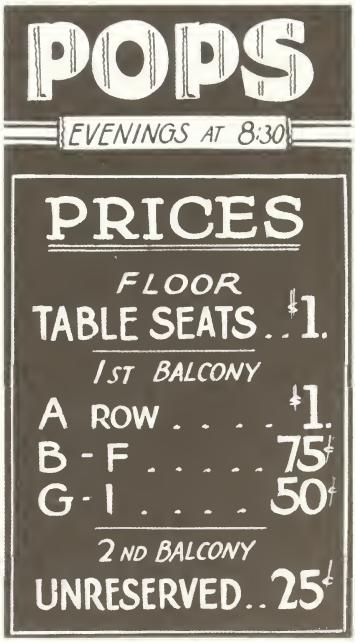
REFRESHMENTS SMOKING

[1175]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

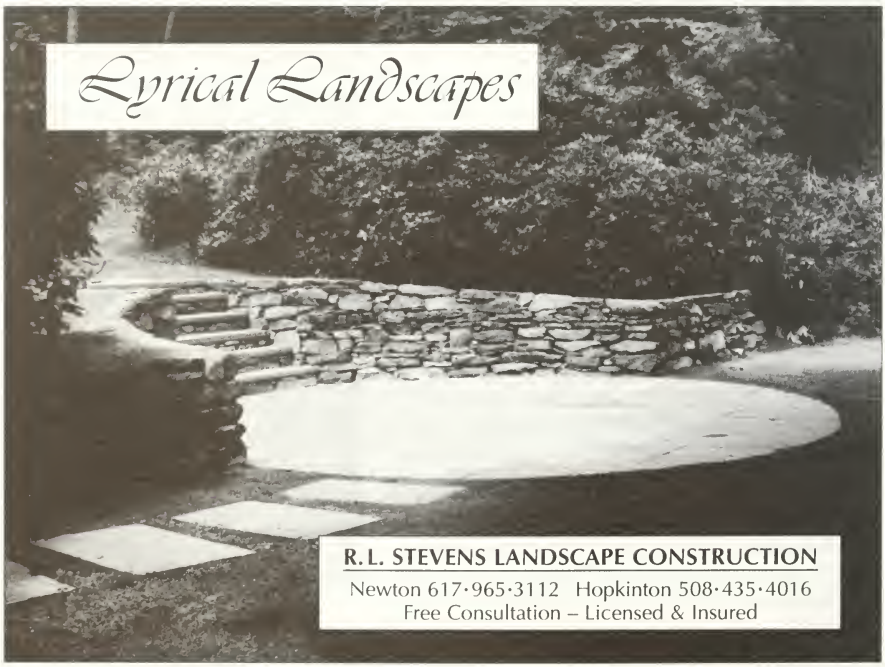
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."



to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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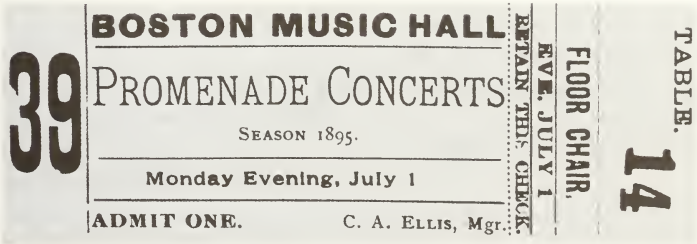
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, June 6, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

Malambo, from *Estancia* — Ginastera

Huapango — Moncayo

Dansa Brasileira — Guàrnieri

El Salón México — Copland

INTERMISSION

A Tribute to Harvard

Fair Harvard
Radcliffe, We Rise to Greet Thee
Song lyrics appear on page 37.

Elegy for Cello and Orchestra — Fauré
JUDITH DAVIDOFF, Radcliffe '50

Excerpts from *Lincoln Portrait* — Copland
JUDGE STEPHEN SCHWEBEL, '50, narrator

A Harvard Festival — Anderson

INTERMISSION

Batuque — Fernández

Oblivion — Piazzolla-Morley

Jalousie — Gade-Brohn
Tamara Smirnova, violin solo

Ay, Ay, Ay — trad.-Dragon

Perfidia — Dominguez/Leeds-Calandrelli

Cumbanchero/Mambo Jambo — arr. Calandrelli

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, June 7, 2000, at 8

BOSTON POPS

KEITH LOCKHART and JOHN WILLIAMS conducting
PRESIDENT AT POPS

KEITH LOCKHART conducting

Malambo, from *Estancia* — Ginastera

Huapango — Moncayo

Dansa Brasileira — Guàrnieri

El Salón México — Copland

INTERMISSION

JOHN WILLIAMS conducting

Liberty Fanfare — Williams

Angela's Ashes — Williams
FRANK McCOURT, narrator, MARTHA BABCOCK, cello, and ANN HOBSON PILOT, harp

INTERMISSION

KEITH LOCKHART conducting

Batuque — Fernández

Oblivion — Piazzolla-Morley

Jalousie — Gade-Brohn
Tamara Smirnova, violin solo

Perfidia — Dominguez/Leeds-Calandrelli

Cumbanchero/Mambo Jambo — arr. Calandrelli

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 8, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF JOHN HANCOCK FINANCIAL SERVICES

LATIN NIGHT

Malambo, from *Estancia* — Ginastera

Huapango — Moncayo

Dansa Brasileira — Guàrnieri

El Salón México — Copland

INTERMISSION

Sinfonia concertante in E-flat, K.364(320d), for violin, viola, and orchestra — Mozart

Allegro maestoso
Andante
Presto

BONNIE BEWICK, violin
RACHEL FAGERBURG, viola

INTERMISSION

Batuque — Fernández

Oblivion — Piazzolla-Morley

Jalousie — Gade-Brohn

Tamara Smirnova, violin solo

Ay, Ay, Ay — trad.-Dragon

Mi Cambio — C. Villalobos L.-Hollenbeck

Cumbias — trad.-C. Villalobos L./Hollenbeck

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 9, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

HARVARD & RADCLIFFE 25TH REUNION AT POPS

Procession of the Nobles, from *Mlada* — Rimsky-Korsakov

Suite from *Jane Eyre* — Williams
To Lowood—To Thornfield—Reunion

Jupiter, from *The Planets* — Holst

INTERMISSION

JONATHAN SHEFFER, '75, conducting

Overture to *Candide* — Bernstein

Adagio for oboe and strings — Street

ALLAN VOGEL, '65

Finale (Allegro energico) from Violin Concerto No. 1 in G minor, Opus 26 — Bruch

LYNN CHANG, '75

Fair Harvard

Radcliffe, We Rise to Greet Thee

Song lyrics appear on page 37.

INTERMISSION

JOHN WILLIAMS conducting

Pops Salutes the Hollywood Musicals

Selections from *The Wizard of Oz* — Arlen-Stevens
We're Off to See the Wizard—Ding, Dong the Witch Is Dead—If I Only Had a Brain—Over the Rainbow

A Tribute to the Films of Stanley Donen

You're All the World to Me, from *Royal Wedding* — Lane/Lerner

Singing in the Rain, from *Singing in the Rain* — Brown/Freed-Courage

Bless Your Beautiful Hide, from *Seven Brides for Seven Brothers* — Paul/Mercer

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Situated on one of the most desirable streets of West Newton Hill, this English Country home possesses all of the advantages of a period home combined with recent renovations. Gracious and elegant entertaining rooms, five bedrooms, and spectacular landscaped gardens.

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This magnificent 1890 brick townhouse, beautifully renovated and maintained, is ideally located on the Boston-Brookline border. The thirteen room property has lovely architectural detail. The property also offers a garden level apartment with a separate entrance.

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Stunning new construction of a substantial twelve room Georgian-style estate home. This home features the finest details, amenities, and fixtures for the discriminating buyer. Great Room, library, gourmet kitchen, and six bedrooms.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 10, 2000, at 8

BOSTON POPS

JOHN WILLIAMS conducting

Procession of the Nobles, from *Mlada* — Rimsky-Korsakov

Suite from *Jane Eyre* — Williams
To Lowood—To Thornfield—Reunion

Jupiter, from *The Planets* — Holst

INTERMISSION

Sinfonia concertante in E-flat, K.364(320d), for violin, viola, and orchestra — Mozart
Allegro maestoso
Andante
Presto

BONNIE BEWICK, violin
RACHEL FAGERBURG, viola

INTERMISSION

Pops Salutes the Hollywood Musicals

Selections from *The Wizard of Oz* — Arlen-Stevens
We're Off to See the Wizard—Ding, Dong the Witch Is Dead—If I Only Had a Brain—Over the Rainbow

A Tribute to the Films of Stanley Donen

You're All the World to Me, from *Royal Wedding* — Lane/Lerner

Singing in the Rain, from *Singing in the Rain* — Brown/Freed-Courage

Bless Your Beautiful Hide, from *Seven Brides for Seven Brothers* — Paul/Mercer

Hooray for Hollywood, from *Hollywood Hotel* — Whiting/Mercer-Williams

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, June 11, 2000, at 7:30

BOSTON POPS

BRUCE HANGEN and HARRY ELLIS DICKSON conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF BOSTON CAPITAL CORPORATION

SENTIMENTAL JOURNEY

HARRY ELLIS DICKSON conducting

Overture to *The Barber of Seville* — Rossini

Suite from *The Water Music* — Handel
Allegro—Air—Allegro deciso

Clair de lune — Debussy-Mouton/Piston

Triumphal March, from *Aïda* — Verdi

INTERMISSION

BRUCE HANGEN conducting

Briar Rose Waltz, from *Sleeping Beauty* — Tchaikovsky

From Piano Concerto No. 1 in B-Flat, Opus 23 — Tchaikovsky
First movement: Allegro non troppo
e molto maestoso—Allegro con spirito

MARINA LOMAZOV

INTERMISSION

Selections from *Girl Crazy* — Gershwin-Anderson
I Got Rhythm—Embraceable You—Bidin' My Time—But Not for Me—I Got Rhythm (reprise)

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—Hound Dog

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman

George M. Cohan Sing-Along — arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—You're a Grand Old Flag—Harrigan—Yankee Doodle Boy

For sing-along lyrics, see page 31.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky
Danielle Maddon

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Sarah Roth
Pattison Story
Rebecca Katsenes
Julie Leven
John Harrison
Kay Knudsen
Wen-Yi Shih

Violas
Kenneth Stalberg
Anne Black
Donna Jerome
David Feltner
Lisa Suslowicz
Joli Wu
Joan Ellersick

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Gustav Highstein

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Saxophone
Michael Monaghan

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Steven Emery
Dana Russian

Trombones
Darren Acosta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Richard Flanagan
Patrick Hollenbeck
John Tanzer

Harp
Judy Saiki

Piano
Bob Winter

Guitar
Jonathan Finn

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William Shisler
John Perkel

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GIVE MY REGARDS TO BROADWAY

Give my regards to Broadway,
Remember me to Herald Square.
Tell all the gang at Forty-Second Street
That I will soon be there.
Whisper of how I'm yearning
To mingle with the old time throng.
Give my regards to old Broadway
And say that I'll be there ere long.

MARY'S A GRAND OLD NAME

For it is Mary, Mary,
Plain as any name can be.
But with propriety,
Society will say "Marie."
But it was Mary, Mary,
Long before the fashions came,
And there is something there
That sounds so square;
It's a grand old name.

YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red,
white, and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

HARRIGAN

H-A-double R-I-G-A-N spells Harrigan.
Proud of all the Irish blood that's in me,
"Divil" a man can say a word agin' me!
H-A-double R-I-G-A-N, you see
Is a name that's a shame
Never has been connected with—
Harrigan, that's me!!

YANKEE DOODLE BOY

I'm a Yankee Doodle dandy,
a Yankee Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

—arranged by Peter Bodge

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Changing Times, Changing Tastes

by Steven Ledbetter

Nothing is as transient as popular fashion. This is true whether we are speaking of styles of dress, favorite dances, or styles and types of popular music.

A quick survey of the music played over the last 115 years of Boston Pops concerts offers two kinds of surprises: not only the expected one of constant change, the refreshing of the repertory with new tunes of many different kinds from many sources; but also—and perhaps more surprisingly—the continuing popularity of works that were first performed on the opening night of the very first season, July 6, 1885. These perennial favorites have earned their place by virtue of great tunes, lively rhythms, and colorful orchestrations—all the qualities of originality, uniqueness, and charm, elegance, or sentiment that capture the public ear.

Though we think of the Pops as all-American, the original model was strongly German. BSO founder Henry Lee Higginson had encountered during his years of study in Vienna the popular summer tradition of the beer garden or winery, where the relaxation offered by food and drink on a warm summer night would be enhanced by the presence of live music, often performed by fine players from the theater and opera orchestras of almost every German city.

So strong was this tradition that the reviewers of the opening Pops concert described it as if a little piece of the *Vaterland* had been transplanted to Boston! And what music was performed that night? A good deal of it would be familiar today—and some of it has scarcely ever been out of the repertory. No one has ever surveyed the full program history of the Pops in detail, but it would be safe to predict that Rossini's *William Tell* overture (the second piece on the opening program) has appeared in more seasons even than Sousa's *The Stars and Stripes Forever!* (which was not composed until the Pops was fourteen years old). The program also contained two Strauss selections (the *Pizzicato Polka* and a waltz), a waltz by Waldteufel, an overture by Suppé, plus—for a

A Pops concert at the Music Hall, 1892

touch of greater seriousness—an arrangement of themes from Wagner's *Tannhäuser*. For the rest, the program was filled out with works by composers not remembered today.

Most characteristic in pointing the way to the future was a specialty number—by a composer whose name was given as Ernst Scherz (which in German means "Serious Joke"!)—described as a mixture of musical themes representing one of the popular concerts given in Berlin by Benjamin Bilse (1816-1902), a prolific composer of salon music and a popular conductor of light concerts. This is the forerunner of dozens of amusing specialty pieces crafted by a crew of talented and witty arrangers over the last century.

In the earliest decades of the Pops, the repertory changed less rapidly than it does now. A core repertory was established in the earliest years, and much of it remains alive today: overtures and entr'actes from famous operas (or even from operas remembered *only* by the overture!), examples of popular dances (particularly the waltz and the polka in the early years), and favorite marches. In that pre-electronic era, most of the really big hits came from the theater. And that tradition remained strong for more than a century—from Gilbert and Sullivan and Victor Herbert to Jerome Kern, Gershwin, Rodgers and Hart (or later Hammerstein), Bernstein, and Sondheim. Every conductor who hoped to have up-to-date popular musical selections was careful to watch out for the latest successes on the theatrical circuit. Even John Philip Sousa wrote operettas, from which have come some of his most famous marches. And one piece—the 1896 March *The Stars and Stripes Forever!*—has surely never missed a Pops season in the last century!

An enduring Pops tradition: Old Timers' Night, featuring sentimental favorites and audience sing-alongs

The twentieth century, with its general availability of phonographs, radios, motion pictures, and television, has produced many rivals to the theater. And over the last ten decades, the entire character of popular music has changed several times over.

Ragtime was a new trend in American music at the end of the last century. None of what we now recognize as the highest form of the rag—the piano rags of Scott Joplin and a few others—made it to the Pops in those days, but there were early examples of ragtime inflection that no doubt shook the walls of the Music Hall and caused technical problems for European-trained players who had trouble with those strange rhythms. The most frequently heard was an orchestral treatment of Kerry Mills's *At a Georgia Camp-Meeting*.

The European light classics remained favorites. Grieg's *Peer Gynt* suites, for example, or the Rossini overtures, music from *Carmen*, Liszt's Hungarian Rhapsodies, a wide selection of Strauss waltzes, and the Intermezzo from Mascagni's *Cavalleria rusticana* were never away from the Pops programs for long. And most surprisingly, there were whole Wagner nights at Pops—almost every year, in fact, so great was the passion for certain orchestral selections.

Jazz—which was becoming ubiquitous from the end of World War I—was slow in arriving at the Pops, if only because so many of the players were still European conservatory graduates to whom jazz was simply anathema, and who found it impossible to "swing." (Longtime Pops drummer Fred Buda once described the experience of performing a jazzy work with older Pops players many years ago as "trying to lift a 747 off the ground single-handedly.") But a fair number of today's players have grown up with jazz or with later popular styles, and some have actually been jazz or rock musicians at some time in their lives, making them far more comfortable with a variety of pop styles.

The real change in Pops repertory came with the arrival of Arthur Fiedler, who recognized the need to bring the modern popular musical world into the Pops concerts. He did this even while giving excellent performances of the old favorites. Few American conductors have ever led Viennese waltzes with so authentic a lilt, and he introduced dozens of unknown Rossini overtures to the concerts. But Fiedler went much farther than his predecessors in introducing new works especially conceived for the Pops environment, rather than simply borrowed from another musical world.

Fiedler played the works of American composers who represented the latest popular styles, whether Gershwin in the '30s, Rodgers and Hammerstein in the '40s, or Elvis Presley, the Beatles, and the later popular groups after the rock revolution—all of them turned into sometimes surprising orchestral versions. He encouraged Leroy Anderson to create his series of splendid orchestral miniatures, each a little gem in its own way. And he hired arrangers like Richard Hayman to craft Pops pieces out of music that everyone knew but never expected to hear played in a concert, such as the theme music of popular television westerns, or a witty medley of tunes employed in radio or television commercials.

The tradition continues. John Williams's first season was marked by the hugely successful Billy May arrangement of an old ragtime march, *South Rampart Street Parade*. Williams later premiered new original scores by composers like John Corigliano (*Promenade Overture*), William Bolcom (*Ragomania*), and Peter Maxwell Davies (*An Orkney Wedding, with Sunrise*). Of course, John Williams is also particularly remembered for his more frequent and more serious use of the wealth of music composed over the last seventy years for Hollywood films, including music by Bernard Herrman, Franz Waxman, David Raksin, and Max Steiner, to say nothing of his own enormously popular music for the movies.

And Keith Lockhart, with his own experiences and interests, is extending the tradition of broadening the Pops repertory with American works newly dubbed "Pops-worthy," new commissions (Dan Welcher's *Spumante* and "With Voices Raised" by Stephen Flaherty and Lynn Ahrens), and special arrangements of music from ethnic traditions like the Celtic, which takes the Pops all the way back to its roots in *truly* "popular" music.

With this rich tradition of familiar "light classics" and an ever-growing body of works designed to bring new delight, the Pops enters the new millennium with a repertory unmatched in size or stylistic scope by any orchestral ensemble in the world.

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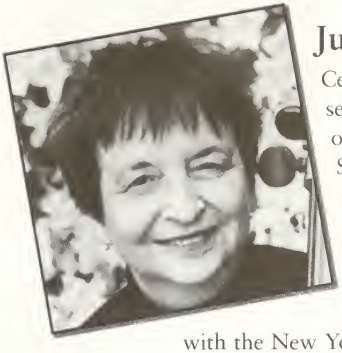

Judith Davidoff

Cellist Judith Davidoff began musical studies at age seven and made her public debut at twelve. A native of Boston, she was a founding member of the Helikon String Quartet and taught at the New England Conservatory and the Longy School of Music. Currently on the music faculties at Sarah Lawrence College and Columbia Teachers College, she is also cellist of the Arioso Trio. Fluent on a number of string instruments, Ms. Davidoff has been viola da gamba soloist with the New York Philharmonic under both Zubin Mehta and Kurt Masur in the Bach Passions, most recently in April 2000. She is the artistic director of the New York Consort of Viols and is widely sought after for her teaching and coaching. Her recitals, lectures, and research have taken her to Brazil, Israel, Sweden, Taiwan, and Turkey. She is currently completing a catalogue of twentieth-century works for the viola da gamba. Ms. Davidoff's recorded performances reflect her wide range of repertoire and styles, including such works as Schoenberg's *Verklärte Nacht* and thirteenth-century monody. While an undergraduate at Radcliffe, she performed Saint-Saëns' cello concerto with the Boston Pops under Arthur Fiedler. She was enrolled in a five-year correlated course between Radcliffe College and the Longy School of Music, where she received a Soloist Diploma in cello.

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,
    And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
    To the age that is waiting before,
O relic and type of our ancestors' worth,
    That has long kept their memory warm,
First flower of their wilderness! Star of the night!
    Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
    All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
    Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

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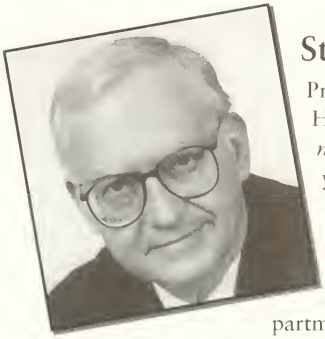

Stephen Schwebel

President of the International Court of Justice in The Hague, Netherlands, Stephen M. Schwebel graduated *magna cum laude* from Harvard in 1950 and spent a year at Cambridge University as a Frank Knox Fellow before Yale Law School. Preoccupied with international law and affairs from the age of sixteen, he practiced law in New York, taught at Harvard Law School, served in the office of the Legal Adviser of the Department of State, was executive director of the American Society of International Law, was Burling Professor of International Law at the School of Advance International Studies of the Johns Hopkins University, served as deputy legal advisor of the State Department, and was elected as a judge of the International Council of Justice in January 1981. He currently serves as honorary president of the American Society of International Law and president of the Administrative Tribunal of the International Monetary Fund. He is the author of *The Secretary-General of the United Nations* (1952), *International Arbitration: Three Salient Problems* (1984), and *Justice in International Law* (1994). Following his retirement this year from the International Council of Justice, Judge Schwebel plans to devote his time to international arbitration, teaching, writing, music, exercise, and family.

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Bonnie Bewick

Born in Honolulu, Hawaii, violinist Bonnie Bewick joined the Boston Symphony Orchestra in January 1987. A frequent performer in Boston-area recitals and chamber music concerts, Ms. Bewick is a member of the Renard String Quartet with fellow BSO members Rachel Fagerburg, Elita Kang, and Owen Young. She studied at the University of Michigan in Ann Arbor and received her bachelor's degree in music from the Curtis Institute of Music in Philadelphia. Her teachers included Aaron Rosand and David Cerone at Curtis, Ruggiero Ricci and Paul Makanowitzky in Michigan, and Elizabeth Holborn in California. Ms. Bewick has made solo appearances with a number of west coast orchestras, and with the Boston Pops and the Cape Ann Symphony in New England. Her orchestral experience has included positions with the Colorado Philharmonic, the Lansing Symphony Orchestra, and the Peninsula Symphony Orchestra. She has appeared as concertmaster and soloist with the New England Philharmonic and has also been a member of the Grand Teton Music Festival Orchestra and the orchestra of the Spoleto Festival of Two Worlds.

Rachel Fagerburg

Rachel Fagerburg joined the viola section of the Boston Symphony Orchestra in December 1989. Ms. Fagerburg can be heard frequently in Prelude Concerts at Symphony Hall and in chamber music concerts in the Boston and Berkshire areas. She is a member of the Renard String Quartet with fellow BSO members Bonnie Bewick, Elita Kang, and Owen Young. A graduate of the New England Conservatory of Music, she was a Tanglewood Music Center Fellow in 1980. Ms. Fagerburg's teachers included Heidi Castleman and Eugene Lehner at the New England Conservatory, and Abraham Skernick at the Cleveland Institute of Music. Before joining the Boston Symphony she was a member of the Boston Pops Esplanade Orchestra, the Opera Company of Boston, Emmanuel Music, and the Boston Ballet Orchestra.

Inca Son

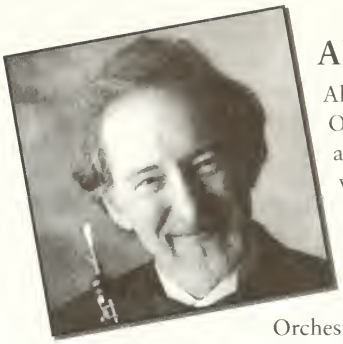
Inca Son introduces audiences to the riches of Andean culture by performing traditional music and dance of the Andes Mountains of Peru and Latin America in authentic attire. The musicians rearrange traditional songs to create a unique style, and also write original compositions. Several of their songs—including "Ascope, Tierra del Amanecer," "Cholita Tania," "El Abuelito," and "Inti Libertad" by the band's founder/director, Cesar Villalobos—have been hits in Peru. The instruments used by the group, with the exception of the stringed instruments, are made by the musicians themselves. A Boston Music Award-winner ("Best World Music Act"), the group provided the official entertainment for the 1994 World Cup Soccer events. The following year the National Press Advisors of Peru (ANAP) bestowed the honorary title of "Cultural Ambassador" to director Cesar Villalobos. In 1996 Inca Son was part of the official entertainment for the Olympics in Atlanta, and received the Certificate of Distinction for its outstanding performance at the Festival Mondial de Folklore de Drummondville (Quebec). The group has performed at international festivals across the United States, and in Canada, Europe, and Peru; at fund-raisers for numerous non-profit organizations; at Symphony Hall for the National Governors' Conference, attended by President Bill Clinton; at the Human Rights Awards, attended by former President Jimmy Carter; at Boston's Hatch Shell for the Quincentennial Powwow since European colonization; at numerous museums, including Boston's Museum of Fine Arts; and in New York at Carnegie Hall, the World Trade Center, and Lincoln Center. Inca Son also contributed music for the PBS series *Columbus and the Age of Discovery*. Inca Son presents full-scale stage productions and lecture/performances for schools; directs student workshops; and provides musical training. The group just released its sixth compact disc, *Romance Magico*, which features interpretations of new and classic romance songs on such traditional instruments as the panpipes, quenas (flutes), violin, guitar, charango, bombo (Andean drum), and other percussion instruments.

Members of Inca Son

Santos Alva • Ellen Mastenbrook • Sergio Espinoza • Jaime Rodriguez • Arturo Flores • Cesar Villalobos

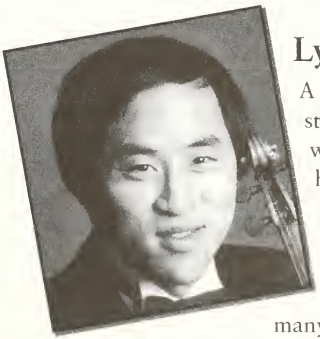
Jonathan Sheffer

Jonathan Sheffer is a composer and conductor who has moved freely in creating and interpreting music over a wide spectrum. Born in New York City, Mr. Sheffer is a 1975 graduate of Harvard University, where he studied with Leonard Bernstein and Leon Kirchner. He also attended the Juilliard School and the Aspen School of Music. A conducting career for Mr. Sheffer emerged from his composition of scores for numerous Hollywood films. After recording three film scores with the Seattle Symphony, he made his conducting debut with the San Diego Symphony in 1991. In 1992, he served as the assistant to Michael Tilson Thomas at the London Symphony Orchestra and l'Orchestre National de France. Since that time, he has conducted prominent orchestras in the United States and Europe, and has returned three times to lead the Seattle Symphony. In the past year, Jonathan Sheffer has conducted the Sapporo Symphony at the Pacific Music Festival in Japan, the New World Symphony in Miami, Florida, and the United World Philharmonic Youth Orchestra in Bonn, Germany, where he also conducted a program for German National Television. In 1996, Jonathan Sheffer stepped in on one week's notice to conduct the Scottish Chamber Orchestra in four sold-out evenings with the Martha Graham Dance Company at the Edinburgh Festival. In 1997, he conducted the Brooklyn Philharmonic in performances of the Mark Morris Dance Company at BAM. Mr. Sheffer's orchestral compositions include a ballet, created for a benefit at Lincoln Center in 1993, and a Concerto for Soprano Saxophone and Orchestra, which had its premiere in Stockholm in 1996. A prolific composer, Mr. Sheffer's catalogue of works includes orchestral, solo piano, concertos, musicals, short operas, film scores and song cycles. Mr. Sheffer's new orchestration of Francis Poulenc's *Apollinaire Songs* was presented by the 92nd Street Y, in October, 1999, as part of the Poulenc centenary celebration. Mr. Sheffer's work was the focus of a Guggenheim Works & Process series event in October, 1999. He also conducted the recording of the score for the recent Julie Taymor film *Titus*. His next project, *Blood on the Dining Room Floor*, with text from the story by Gertrude Stein, received the Richard Rodgers Production Award from the American Academy of Arts and Letters. The opera was given a reading as part of the New York City Opera's Showcasing American Composers program, and opened last month off-Broadway.



Allan Vogel

Allan Vogel, solo oboist of the Los Angeles Chamber Orchestra, is one of America's leading wind soloists and chamber musicians. He has performed concerti with orchestras throughout the country and has been featured at the Chamber Music Northwest, Marlboro, Santa Fe, Aspen, Mostly Mozart, Summerfest, Sarasota, and Oregon Bach festivals. Mr. Vogel has been guest principal oboist with the Boston Symphony Orchestra for concerts at Symphony Hall, Carnegie Hall, and the Kennedy Center, as well as in the major European capitals. He has also performed with the Academy of St. Martin in the Fields, the Orpheus Chamber Orchestra, and the Berlin Philharmonic. A frequent guest with the Chamber Music Society of Lincoln Center in New York City, he has completed three tours of Japan. Mr. Vogel made his concerto debut in Lincoln Center's Tully Hall with the New York Chamber Symphony and recorded as a soloist with the Seattle Symphony. His most recent compact discs, *Bach's Circle* and *Oboe Obsession*, can be heard on Delos Records. Mr. Vogel is on the faculty of California Institute of the Arts and the University of Southern California. His former students hold many prominent orchestral and university positions throughout the country. He holds a doctorate in performance from Yale University, where he studied with Robert Bloom; he has also worked with Lothar Koch in Berlin on a Fulbright Fellowship and with oboists Fernand Gillet, Josef Marx, and Jean de Vergie. Mr. Vogel serves on the advisory board of the American Bach Society.



Lynn Chang

A native of Newton, Massachusetts, Lynn Chang began studying violin at age seven and at ten made his debut with the Boston Pops under Arthur Fiedler. He continued his studies at the Juilliard School and at Harvard, where he received his bachelor's degree in music in 1975. Winner of the 1974 International Paganini Competition in Genoa, Italy, Mr. Chang formed a piano trio with Richard Kogan, '77, and Yo-Yo Ma, '76, which gave many benefit concerts for the Phillips Brooks House Association. In 1995 the Greater Boston Youth Symphony Orchestra and its conductor, David Comanday, '76, commissioned a concerto from Ivan Tcherepnin for Mr. Chang and Mr. Ma. The work received the Grawemeyer Award and was recorded by Mr. Chang and cellist Alexander Rudin. Lynn Chang has also recorded with the Boston Chamber Music Society, Yo-Yo Ma, and Dawn Upshaw. Currently on the faculty of MIT, Boston University, the Boston Conservatory, and the New England Conservatory of Music, Mr. Chang has appeared at major music festivals and with orchestras in the United States and in Asia. He was the first recipient of the Distinguished Leadership Award from the Institute for Asian American Studies of the University of Massachusetts Boston.

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Marina Lomazov

During the last several years, Ukrainian-American pianist Marina Lomazov has captured competition prizes including the Silver Medal at the Cleveland International Piano Competition, prizes at the Gina Bachauer and William Kapell International Piano Competitions, and First Prize at both the Hilton Head International Piano Competition and the National Federation of Music Clubs Young Artist Auditions, under whose auspices she toured the United States from 1997 to 1999. Ms. Lomazov has appeared as soloist with numerous orchestras and has collaborated with such conductors as Mendi Rodan, Louis Lane, Larry Sims, Peter Bay, and Raffi Armenian. Her festival appearances in the United States and abroad have included the Moulin d'Ande Festival (France), the Chautauqua Music Festival in New York, and the VIVA PIANO! Festival in Cleveland. Her performances have been broadcast on National Public Radio's *Performance Today–Young Artist Showcase* with Robert Sherman on New York's WQXR and on WGBH-Boston's *Morning pro musica* live concert series hosted by Robert J. Lurtsema. Now completing her doctoral studies at the Eastman School of Music (Rochester, New York), Marina Lomazov is the first pianist in more than fifteen years to be awarded Eastman's coveted Artist's Certificate. Before immigrating to this country in 1990, Ms. Lomazov studied at the Kiev Conservatory, where she became the youngest first prize-winner of the Kiev All-Piano Competition. In this country, she holds degrees from Eastman and the Juilliard School. Her principal teachers include Natalya Antonova, Jerome Lowenthal, Barry Snyder, and Valery Sagaidachny. Recently Ms. Lomazov was appointed artist-teacher at Oklahoma State University. In addition to her Boston Pops debut, her current season includes performances with the Garden State Philharmonic (New Jersey), the Missouri Chamber Orchestra, and the Rochester Philharmonic Orchestra. In addition to several recitals and orchestral engagements, Marina Lomazov is scheduled to perform in 2001 on the Dame Myra Hess Memorial Series in Chicago, simulcast on WFMT. Ms. Lomazov is represented exclusively by Altman Artists.

BSO 2000

BSO 2000, launched in the fall of 1995 and concluding August 31, 2000, is a campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities.

The Boston Symphony Orchestra gratefully acknowledges these donors for their support.

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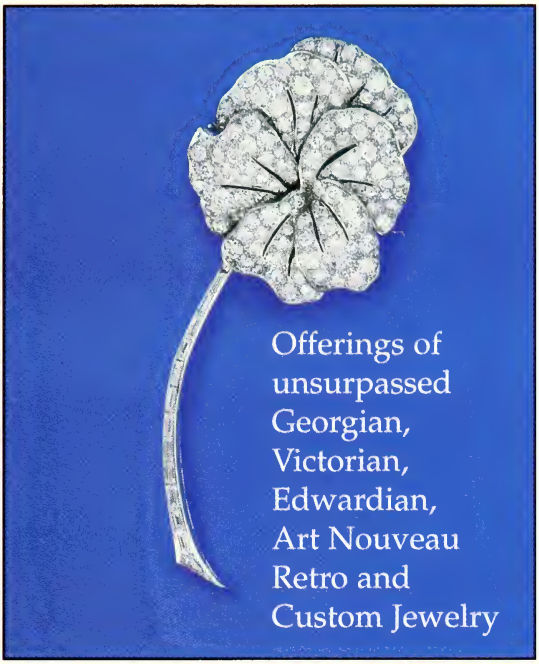

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THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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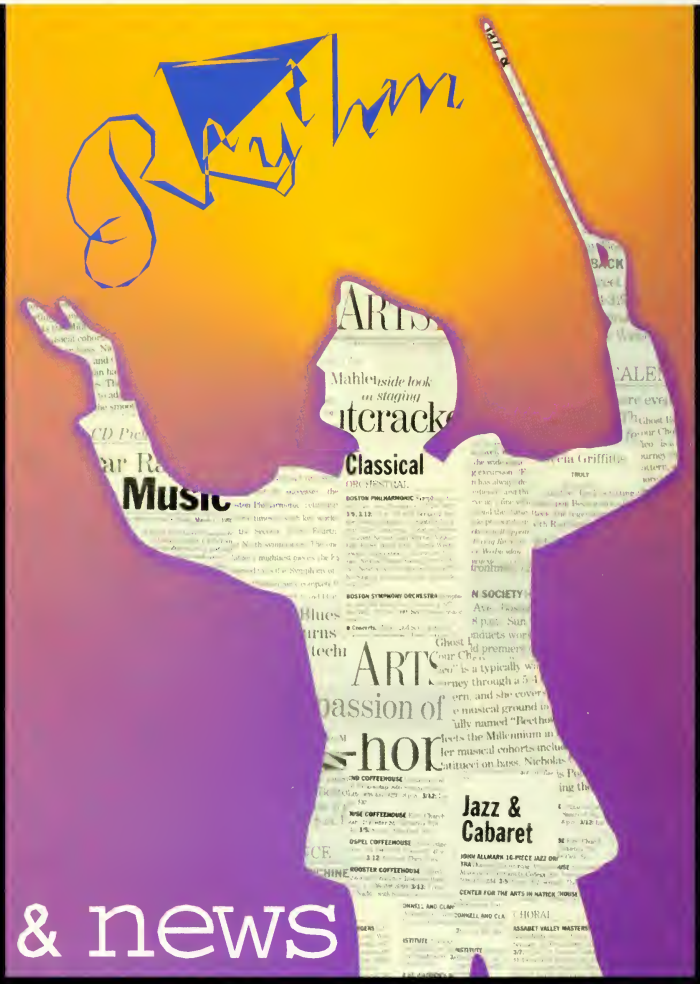

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Photo credits: Christian Steiner (Keith Lockhart), BSO Archives

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Supervision/Direction by H.R. Costa

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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

BSO 2000 offers special opportunities to support the many facets of the BSO's mission, from the sponsorship of guest artist appearances and Youth Concerts to the endowment of orchestra players' positions and the Symphony's music education programs.

For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

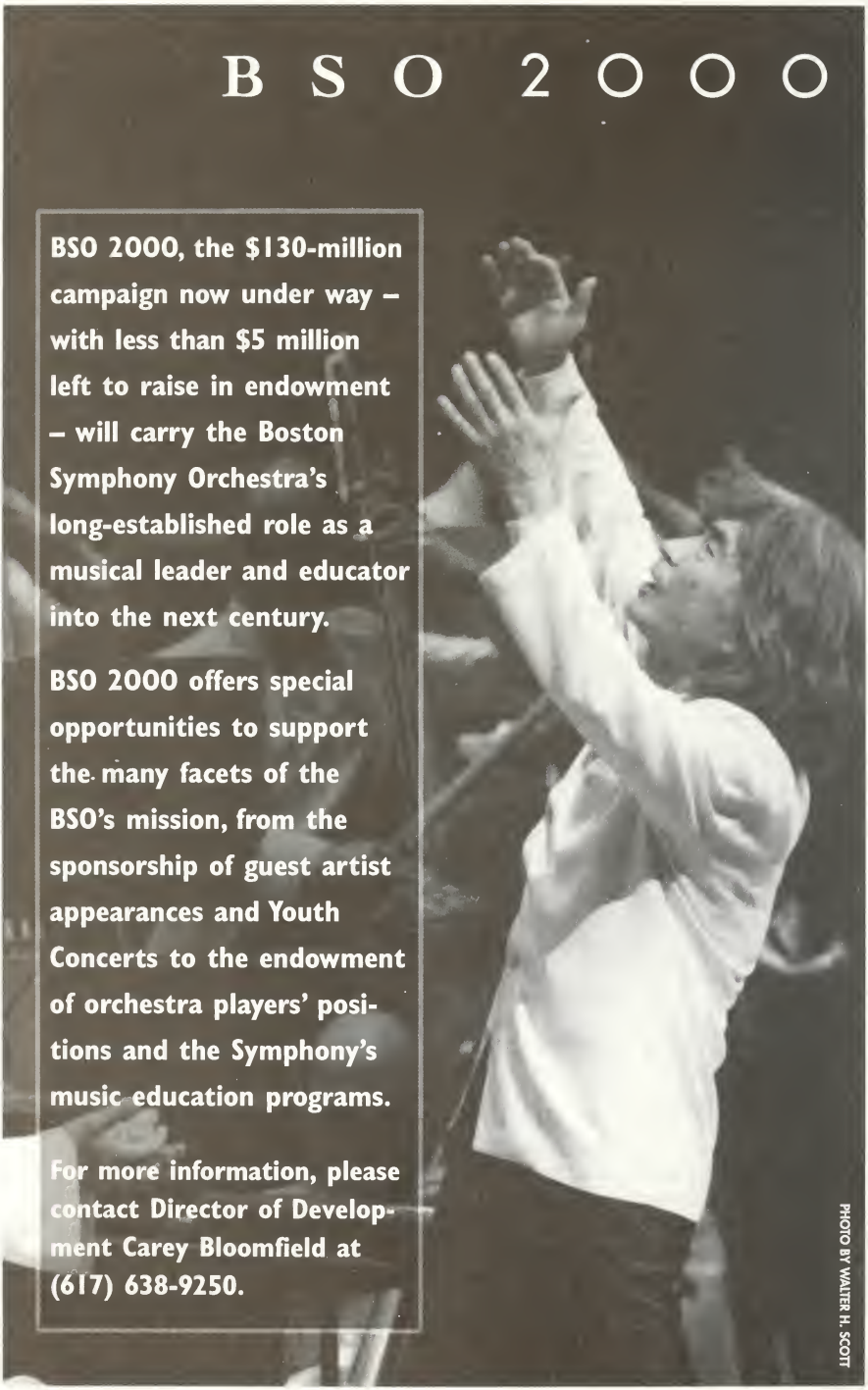


PHOTO BY WALTER H. SCOTT

Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!

John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

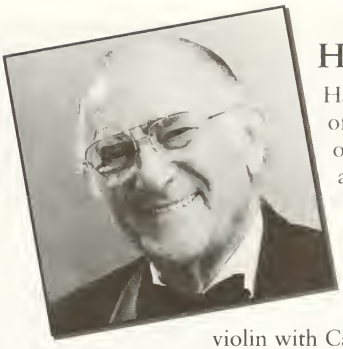
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Nurit Bar-Josef
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Eunice and Julian Cohen Chair, fully funded in perpetuity
Ikuko Mizuno
Amnon Levy
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami
*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
Mr. and Mrs. William F. Connell Chair, fully funded in perpetuity
§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
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Lynn G. Larsen
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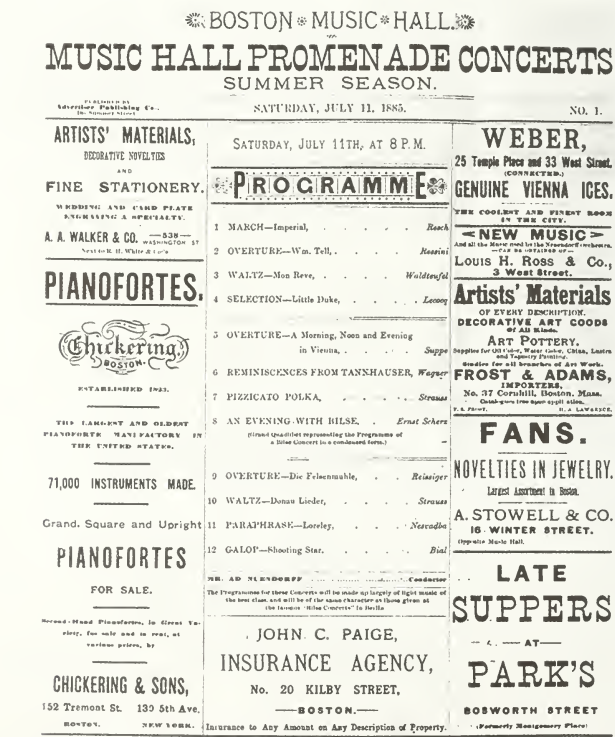
Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



BOSTON MUSIC HALL.

MUSIC HALL PROMENADE CONCERTS

SUMMER SEASON.

Published by Advertiser Publishing Co. (Inc. Natural Wine)

SATURDAY, JULY 11, 1885.

NO. 1.

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PROGRAMME

1 MARCH—Imperial, ... Reach
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE. . Ernst Schertz
(Grand quadrilles representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nevadba
12 GALOP—Shooting Star. . . . . Bial

MR. AD. NEUNDORFF . . . . . Conductor

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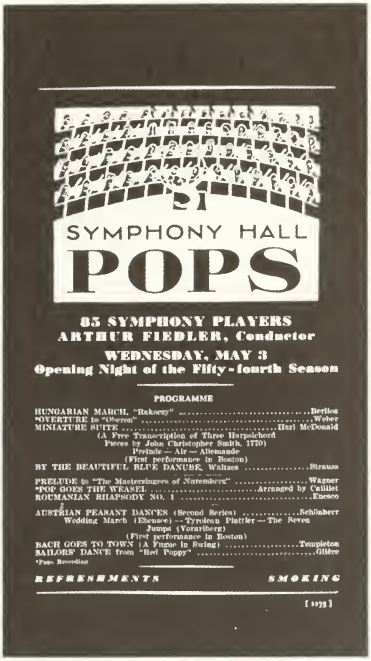
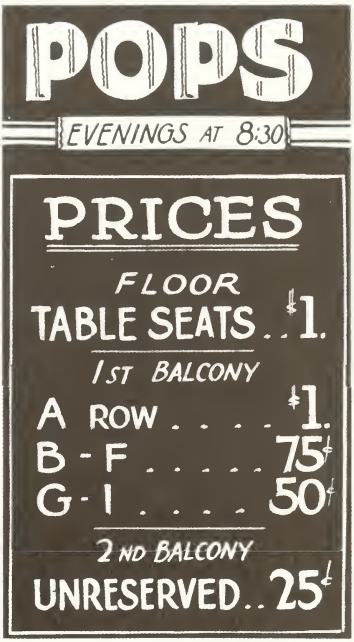
The first program of the Promenade Concerts



first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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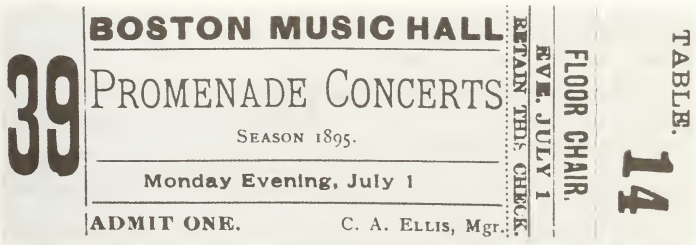
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 13, 2000, at 8

KEITH LOCKHART CONDUCTING

FLAG DAY SPECTACULAR

TONIGHT'S CONCERT IS IN RECOGNITION OF FLEETBOSTON FINANCIAL

National Emblem March — Bagley

American Salute (When Johnny Comes Marching Home) — Gould

Three Dances from *Rodeo* — Copland
Buckaroo Holiday—Saturday Night Waltz—Hoe Down

INTERMISSION

Fanfare for the Common Man — Copland

Excerpts from *Old American Songs* — Copland
Simple Gifts—Long Time Ago—
I Bought Me a Cat—Ching-A-Ring-Chaw
JUBILANT SYKES, baritone
TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Excerpts from *The Tender Land* — Copland
Stomp Your Foot—The Promise of Living
TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

Doodletown Fifers — arr. Hollenbeck
MIDDLESEX COUNTY VOLUNTEERS FIFES AND DRUMS

City Called Heaven — trad.-Erb

Were You There — trad.-Erb/Sykes/Rice
MR. SYKES

America the Beautiful — Ward/Bates-Courage

American Patrol — Meacham-Sebesky

1812 Overture — Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Wednesday evening, June 14, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

FLAG DAY SPECTACULAR

A 100th-Birthday Tribute to Aaron Copland

Fanfare for the Common Man — Copland

Skylines — Maggio

World premiere, commissioned by the ASCAP Foundation and the Boston Pops Orchestra, Keith Lockhart, Conductor, in honor of the Aaron Copland Centenary

Down a Country Lane — Copland

El Salón México — Copland

INTERMISSION

Buckaroo Holiday, from *Rodeo* — Copland

Program continues on page 23

The Boston Pops Orchestra welcomes delegates to tonight's performance, which is part of the American Symphony Orchestra League's 55th National Conference.

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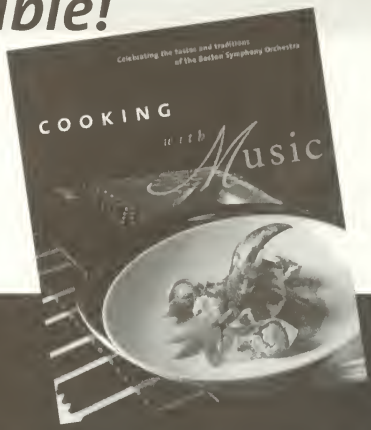

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Excerpts from *Old American Songs* — Copland
Simple Gifts—Long Time Ago—
I Bought Me a Cat—Ching-A-Ring-Chaw

JUBILANT SYKES, baritone
TANGLEWOOD FESTIVAL CHORUS,
John Oliver, conductor

The Promise of Living, from *The Tender Land* — Copland
TANGLEWOOD FESTIVAL CHORUS

INTERMISSION

Liberty Fanfare — Williams

This Is My Country — Jacobs/Raye-Bass
TANGLEWOOD FESTIVAL CHORUS

City Called Heaven — trad.-Erb
Were You There — trad.-Erb/Sykes/Rice
MR. SYKES

Boogie Woogie Bugle Boy — Raye/Prince-Hayman

With Voices Raised — Flaherty/Ahrens-Brohn
BRIAN D'ARCY JAMES, tenor, MARYA LOWRY
and JOHN DOUGLAS THOMPSON, speakers
TANGLEWOOD FESTIVAL CHORUS
MEMBERS OF THE BOSTON POPS GOSPEL CHOIR,
Charles Floyd, conductor
MEMBERS OF THE BOSTON GAY MEN'S CHORUS,
Reuben M. Reynolds III, music director

For a note on *Skylines*, see page 35; for a note on "With Voices Raised," see page 36.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 15, 2000, at 8

KEITH LOCKHART conducting

NORTHEASTERN UNIVERSITY NIGHT AT POPS

Overture to *Die Meistersinger* — Wagner

Skylines (see page 31) — Maggio

Suite from *Masquerade* — Khachaturian
Mazurka—Romance—Galop

INTERMISSION

Players Showcase

Bugler's Holiday — Anderson
Thomas Rolfs, Bruce Hall, and Steven Emery, trumpets

Satin Doll — Ellington-Hayman
Bob Winter, piano solo

Back Bay Shuffle — McCrae/Shaw-May
Thomas Martin, clarinet solo

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I'm Getting Sentimental Over You — Bassman/Washington-Nestico
Norman Bolter, trombone solo

Jalousie — Gade-Brohn
Tamara Smirnova, violin solo

Fiddle Faddle — Anderson
The Strings of the Boston Pops

Sing, Sing, Sing — Prima/Goodman-Hyman
Fred Buda, drums

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Chicago — Fisher-Nestico

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—Lazy River—
The Nearness of You—My Resistance Is Low—Stardust

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma!*
It's a Grand Night for Singing, from *State Fair*

The Music of Paul Simon — arr. Sebesky
The Sound of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

All Hail Northeastern
Alma Mater

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 16, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF FISHER SCIENTIFIC INTERNATIONAL, INC.

Overture to *Die Meistersinger* — Wagner

Skylines (see page 31) — Maggio

Una voce poco fa, from *Il Barbiere di Siviglia* — Rossini

I Feel Pretty, from *West Side Story* — Bernstein/Sondheim

ISABEL BAYRAKDARIAN, soprano

INTERMISSION

Suite from *Masquerade* — Khachaturian
Mazurka—Romance—Galop

Hayr Mer — arr. R. Gregorian

Mer Hairenik — arr. L. Gregorian

Oror — Ganatchian/Katiba-Gregorian

Bel raggio lusinghier, from *Semiramide* — Rossini

MS. BAYRAKDARIAN

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Chicago — Fisher-Nestico

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—Lazy River—
The Nearness of You—My Resistance is Low—Stardust

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma!*
It's a Grand Night for Singing, from *State Fair*

The Music of Paul Simon — arr. Sebesky
The Sound of Silence—Scarborough Fair—The 59th Street Bridge
Song—Cecilia—Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, June 17, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

SPONSORED BY EMC CORPORATION

Overture to *Die Meistersinger* — Wagner

Skylines (see page 31) — Maggio

Suite from *Masquerade* — Khachaturian
Mazurka—Romance—Galop

INTERMISSION

Players Showcase

Bugler's Holiday — Anderson
Thomas Rolfs, Bruce Hall, and Steven Emery, trumpets

Satin Doll — Ellington-Hayman
Bob Winter, piano solo

Program continues on page 31

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Back Bay Shuffle — McCrae/Shaw-May
Thomas Martin, clarinet solo

I'm Getting Sentimental Over You — Bassman/Washington-Nestico
Norman Bolter, trombone solo

Jalousie — Gade-Brohn
Tamara Smirnova, violin solo

Fiddle Faddle — Anderson
The Strings of the Boston Pops

Sing, Sing, Sing — Prima/Goodman-Hyman
Fred Buda, drums

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Chicago — Fisher-Nestico

Hoagy Carmichael Suite — arr. Ramin
Skylark—Georgia on My Mind—Lazy River—
The Nearness of You—My Resistance Is Low—Stardust

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It's a Grand Night for Singing, from *State Fair*

The Music of Paul Simon — arr. Sebesky
The Sound of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

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Baldwin Piano

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BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Gregory Vitale
Kristina Nilsson
Sarah Roth
Maynard Goldman
Sandra Kott
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Colin Davis
Pattison Story
Rebecca Katsenes
Julie Leven
Danielle Maddon
Kay Knudsen
Wen-Yi Shih

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Donna Jerome
David Feltner
Lisa Suslowicz
Joli Wu

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Barbara LaFitte
Frank Charnley

English Horn
Gustav Highstein

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
James Nova
Hans Bohn
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

Piano
Bob Winter

Librarians
Marshall Burlingame
William Shisler
John Perkel

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Stage Manager
Cleveland Morrison

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Sunday evening, June 18, 2000, at 7:30

BOSTON POPS

CHARLES FLOYD conducting

GOSPEL NIGHT with THE BOSTON POPS GOSPEL CHOIR

War March of the Priests, from *Athalia* — Mendelssohn

Ave Maria — Bach/Gounod

A Mighty Fortress Is Our God — Luther-Cailliet

Festive Overture — Still

INTERMISSION

Hosanna (Oratorio for Gospel Chorus and Orchestra) — Floyd
World premiere

Hosanna
Holy
John 3:16
Precious
Recitative
The Lord's Prayer

GABRIELLE GOODMAN, soprano

INTERMISSION

I'm So Thankful — W. Hawkins-Floyd

AYEESHA LANE, soprano; NICOLE ROBITAILLE, alto

Gospel Medley — arr. Floyd
You Deserve Glory—We Magnify Your Name—
Glory to Glory to Glory

IDA KAMRARA, soprano; JAMES CONNOR and
BENNETT MONTGOMERY, tenors

Cry On — Timmons-Floyd

RENESE KING, alto; JEROME KYLES, tenor
Quintet: Lennie DeSouza, soprano; Carolina Chacin, alto; Jonas A. Shepard and Joseph C. Rucker, Jr., tenors; Tom Robitaille, bass

Take It to the Lord in Prayer — trad.-Floyd

SHARON MOLDEN, alto

Rhythm Section: David Buda, electric bass; David C. Cowan, drums; Jerome Kyles, piano; Dennis Montgomery, organ

Special thanks to Dennis L. Slaughter, Norris V. Welch, Doris M. Richardson, Karen A. Tobin, and Evelyn McDonald.

For a note on *Hosanna*, see page 41.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Skylines

Robert Maggio (b.1964)

Born in New Jersey, Robert Maggio holds degrees from Yale and the University of Pennsylvania. Published by Theodore Presser Company, Mr. Maggio's music has been performed by the Philadelphia Orchestra, Atlanta Symphony, Cincinnati Symphony, and many other ensembles throughout the United States. In addition to *Skylines*, his current commissions include a work for the Gettysburg Bicentennial Band for its July 4, 2000 celebration (commissioned by the American Composers Forum's Continental Harmony Project) and a song cycle for baritone Sanford Sylvan and pianist David Breitman. The recipient of fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, the Pew Fellowship in the Arts, and the Pennsylvania Council on the Arts, he has been an artist in residence at Yaddo, the MacDowell Colony, and the Djerassi Resident Artists Program. Robert Maggio is an Associate Professor of Music Theory and Composition in the School of Music at West Chester University. His music can be heard on the CRI and Troy/Albany labels. He has provided the following:

> *Skylines* was commissioned by the ASCAP Foundation and the Boston Pops Orchestra, in honor of the Aaron Copland Centenary. Aaron Copland's magnificent musical evocations of both urban and pastoral America suggested the title and spirit of this energetic and soulful concert opener. From the outset, Keith Lockhart and I discussed paying tribute to Aaron Copland in a tangible form in the music itself, so with this in mind, I constructed *Skylines* out of three melodies that relate to Copland and his embrace of American folk music. All three melodies are presented in the brief introduction. The trumpets herald the first melody, "Animation," a two-part anonymously-composed American folk-hymn (first published in John Wyeth's *Repository of Sacred Music, Part Second* in 1813). After this opening fanfare by the brass section, a solo flute softly sings a phrase of the second melody, "The Little Horses." This famous lullaby (which Copland used in his *Old American Songs, Vol. 2*) returns later in the quiet, intimate middle section of the piece. At the end of the introduction section, the low brass and strings vigorously interrupt "The Little Horses," stating the third melody—a short motive, constructed from the letters in Aaron Copland's name (A-A-C-A-D) which correspond to the letters in the musical scale. This is a sixteenth-century technique known as *soggetto cavato* ("carved subject"). This jazzy five-note motive becomes a driving force in the main body of the piece where it is often picked up with a swing feel in the woodwinds and percussion. The short three-part (fast-slow-fast) introduction is a mirror of the landscape of the whole piece. Following the introduction, the five-note "Copland motive" and the folk-hymn take turns singing out over a bustling rhythmic energy. Their voices dissolve into a lyrical, bittersweet lullaby in the center section before returning for a rousing call-and-response in the final section. *Skylines* was composed in Philadelphia, November 1999 through March 2000. It is dedicated to the memory of Aaron Copland, whose music has been a deep source of inspiration for me since I first began composing.

Robert Maggio

With Voices Raised

by Stephen Flaherty/Lynn Ahrens

Lynn Ahrens has provided the following introduction:

"With Voices Raised" is a new composition for orchestra, mixed chorus, and speakers, with music by Stephen Flaherty and text by Lynn Ahrens. In honor of the last Fourth of July of our century, the creators pay tribute to Americans of several centuries who have raised their voices in the cause of freedom and equal rights. Commissioned by Keith Lockhart and the Boston Pops, the work was premiered during the first week of the Pops' 1999 season and was also performed at their nationally televised July 4th concert. Orchestrations are by William David Brohn. Mr. Flaherty and Ms. Ahrens are winners of the 1998 Tony Award, Outer Critics Circle Award, and Drama Desk Award for their Broadway musical *Ragtime*. Their scores for theater and film have been performed internationally, receiving honors which include London's 1995 Olivier Award, two 1998 Academy Award nominations, and two Grammy nominations. They would like to thank Keith Lockhart and the Boston Pops for giving them this opportunity to raise their voices once again.

With Voices Raised

Music by Stephen Flaherty/text by Lynn Ahrens

With voices raised,
We honor those
Whose struggles turned us
Toward the light,
Who strove to see a
Century close
In human good
And equal right.

With voices raised
With voices raised
With voices raised...

With voices raised
Their truth survives
And echoes down the halls of time.
In simple words
And passionate lives,
Across the years
Their voices climb.

With voices raised
With voices raised...
Raised!

They found the courage to be strong...

"If particular care and attention is not paid to the ladies, we are determined to instigate a rebellion, and will not hold ourselves bound by any laws in which we have no representation or voice." *Abigail Adams, 1776*

"Look at me. Look at my arm. I have plowed, I have planted, and I have gathered into barns. And no man could head me. And ain't I a woman?"
Sojourner Truth, 1851

"I have never had a vote, and I have raised hell all over this country! You don't need a vote to raise hell! You need convictions and a voice." *Mother Jones, 1914*

"...I wish to introduce today a proposal that has been before Congress for the last forty years and that sooner or later must become part of the basic law of this land—the Equal Rights Amendment." *Shirley Chisholm, 1969*

With voices raised...

They fought to live
Their lives...with pride!

"A leaf for hand in hand;
You natural persons old and young!
You on the Mississippi and on all branches and bayous of the Mississippi!
You friendly boatmen and mechanics! You roughs!
You twain! And all processions moving along the streets!
I wish to infuse myself among you till I see it common for you
to walk hand in hand!"

Walt Whitman, 1853

With voices raised
With voices...

They marched in peace
And stood as one...
They marched in peace
And stood as one...

"Those who profess to favor freedom, and yet deprecate agitation, are men who want crops without plowing up the ground." *Frederick Douglass, 1857*

Text continues on page 35

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"I am here to demand my rights and to hurl thunderbolts at the man who would dare to cross the threshold of my manhood." *Bishop Henry McNeal Turner, 1868*

"We declare our right on this earth to be a human being, to be respected as a human being, to be given the right of a human being in this society, on this earth, in this day, which we intend to bring into existence by any means necessary." *Malcolm X, 1964*

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"We are on the move now. Yes, we are on the move and no wave of racism can stop us." *Dr. Martin Luther King, 1965*

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With voices raised
In struggle.
In courage.
In praise
Of the ones who could not be silent.
Across
The restless years
We hear
Their voices raised,
Their voices raised!

[Orchestral interlude]

"If we cannot end now our differences, at least we can help make the world safe for diversity. For, in the final analysis, our most common basic link is that we all inhabit this small planet. We all breathe the same air. We all cherish our children's future. And we are all mortal." *President John F. Kennedy, 1963*

And in their courage
We are strong.

And we will live our lives
With pride.

March on, fight on
Against all wrong.

And journey
Side by side

With voices raised
To reach the sun
Let all courageous hearts be praised

And build on what
Brave hearts have begun. . .
An open door
To make once more. . .
A century,
A brave new century
Of voices raised. . .
Raised. . .
Raised!

Gospel Music

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and

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work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

Hosanna (Oratorio for Gospel Chorus and Orchestra)

by Charles Floyd

The composer has provided the following:

Concerts featuring gospel choruses and orchestra, which have been on in the increase around the United States over the last decade, have been constructed of a series of shorter sacred pieces. Conspicuously absent from these programs have been longer works suitable for concert presentation. This can be attributed as much to the rarity of the existence of such works as it can be to their accessibility and availability. The orchestra has also played a relatively subdued role in its importance to the accompanying musical development, leaving the bulk of the focus and dramatic momentum to the chorus. *Hosanna* (2000) was created with the intent of striking a more meaningful balance among musical forces. It draws from a variety of gospel traditions as well as those from baroque, classic, and romantic orchestral parlance. The rhythm section is used less consistently than it might be in shorter works which affords the inclusion of fugal counterpoint, varieties of instrumental color, and harmonic structures uncommon to gospel music conventions. The present body of movements comprise the middle third of a longer three-part work which, in its entirety, tells the story of the life of Christ. (The first part focuses on the Nativity while the final segment speaks to events surrounding the Passion.) The setting for tonight's performance begins with Christ's triumphal entry into Jerusalem, bears witness to His ministry and miracles, and foreshadows His crucifixion.

For a biography of **Charles Floyd**, see page 57.

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Jubilant Sykes

The American singer Jubilant Sykes brings a new dimension to the traditional career of the classically trained baritone. Drawing on gospel and jazz influences, Mr. Sykes has created a diverse and personal approach to singing that has taken him to the stage of the Metropolitan Opera and earned him the title of *Sacred Music USA*'s 1996 Vocalist of the Year. *Jubilant*, his first recording under a new exclusive contract with Sony Classical brings the singer together with jazz trumpeter/composer Terence Blanchard in innovative arrangements of spirituals and hymns. The recording was released in spring 1998. Highlights of Mr. Sykes' 1998-99 season included return engagements with Keith Lockhart and the Boston Pops Esplanade Orchestra (both at Symphony Hall and on tour), his debut with the Philadelphia Orchestra, and a return to the Long Island Philharmonic. He helped commemorate Martin Luther King's birthday with a special tribute in Washington, D.C., under the auspices of the Smithsonian Institute. Mr. Sykes also opened the Grant Park season, appeared at the Chautauqua Festival, performed in a number of recitals with Christopher Parkening, and appeared with the Los Angeles Chamber Orchestra and the Santa Rosa Symphony, both conducted by Jeffrey Kahane. Much in demand as a soloist with orchestra, Mr. Sykes has given critically acclaimed perform-

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ances of Beethoven's Ninth Symphony, the *Requiems* of Brahms and Mozart, as well as orchestral song cycles of Mahler, including selections from *Kindertotenlieder* and Rückert Songs. He was the featured soloist in the world premiere of American composer Libby Larson's *Coming Forth into Day* set to a text by Jehan El Sadat, widow of Anwar Sadat. Jubilant Sykes made his Boston Pops debut in 1995 at a Boston Pops concert at Tanglewood under John Williams and was immediately reengaged for the 1995 holiday tour under Keith Lockhart. Since then he has performed on the Pops' 1997 and 1998 holiday tours and appeared at Symphony Hall in a televised Christmas Pops concert and with the Boston Symphony Orchestra in its 1996 "Salute to Symphony" telecast. His most recent Symphony Hall performances came during the spring 1999 Boston Pops season. He has also appeared as soloist with the Los Angeles Philharmonic at the Hollywood Bowl. Having won first place in the regional Metropolitan Opera auditions in Los Angeles, Jubilant Sykes went on to make his Met debut as Jake in Gershwin's *Porgy and Bess* during the company's 1990-91 season. He has also appeared with the Deutsche Oper in Berlin and Houston Grand Opera, as well as other U.S. opera companies. In concert performances, he has sung in Cavalli's *Calisto* with the St. Paul Chamber Orchestra and in Bizet's *Carmen* (as Escamillo) with the Kansas City Symphony Orchestra.

For a biography of the **Tanglewood Festival Chorus**, see page 49.

Middlesex County Volunteers Fifes & Drums

Middlesex County Volunteers Fifes & Drums (MCV) was established in 1982 by Boston-area musicians to explore the repertory of regimental fife and drum corps associated with the European or American armies during the American Revolution. The group's repertory has evolved since its founding to its present mix of martial, dance, and folk music drawn from seventeenth-, eighteenth-, and early nineteenth-century sources in the United States, the United Kingdom, and the Continent. The MCV uniforms are made according to the U.S. Continental Army's clothing warrants of 1779 for the livery of the New England Continental Army musicians, comprising white coats with blue facings, white trousers, and colored waistcoats, white powdered wigs, and black cocked hats. The group has performed throughout the eastern United States at historic sites and town celebrations; it frequently performs at state functions welcoming foreign dignitaries. MCV has appeared in Boston Pops Esplanade concerts under the direction of John Williams and Keith Lockhart and in the "Liberty Tree" concert series with Joel Cohen and the Boston Camerata. MCV's recordings include a compact disc featuring music of Scotland and the Western Isles. Their most recent release, *Military Music from the Age of Reason*, was recorded on Bandleader Records during last summer's tour to the United Kingdom. For further information about MCV, visit their website at http://members.aol.com/mcvfd.

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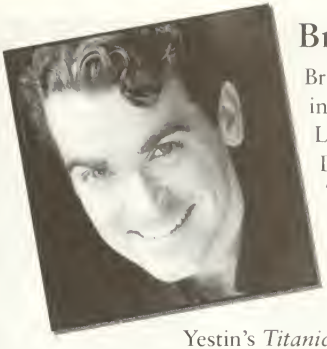
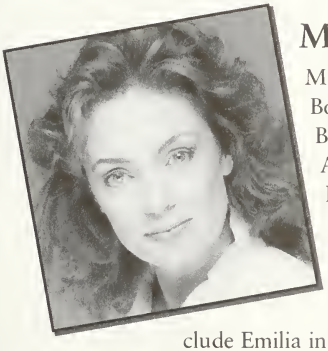


Brian d'Arcy James

Brian d'Arcy James recently originated the role of Burrs in the Manhattan Theatre Club production of Andrew Lippa's *The Wild Party* for which he received a Drama Desk Award nomination. Mr. James also appeared in *The Velvet Vice* with Janeane Garofalo, produced by Mosaic Entertainment at New York Performance Works, and performed *Ancestral Voices* at Lincoln Center, directed by Daniel Sullivan. On Broadway, Mr. James originated the role of Barrett in Maury Yestin's *Titanic* for which he received a FANY and a Drama League award for his performance. He also appeared in Lincoln Center's *Carousel* directed by Nicholas Hytner, *Blood Brothers*, and *Les Miserables*. His off-Broadway credits include *Floyd Collins* and Kenneth Branagh's *Public Enemy* (in New York, Los Angeles, and Dublin). Film credits include *Sax & Violins*, *The Exiles*, *Tina & Lance*, and *Victoria Pool*. On television, he has been seen in *The City*, PBS's *Great Performances*, *The Kennedy Center Honors* and PBS/BBC *Great Performances: Rodgers and Hart*. Among his numerous workshop productions are *The Sweet Smell of Success* (in the role of Sydney Falco) directed by Nicholas Hytner and *Time and Again* (in the role of Simon Morley) directed by Susan Schulman. This week Brian d'Arcy James makes his Boston Pops debut.



Marya Lowry

Marya Lowry has performed extensively in New York, Boston, and regional theatres around the country. Her Boston-area appearances include *Man and Superman* at American Repertory Theatre, Gertrude in *Hamlet* and Heather Espy in *Racing Demon* at Merrimack Repertory Theatre, and the Tutor in Benda's *Medea* with Claire Bloom for the Handel & Haydn Society, in addition to performances at the Hasty Pudding and Nora Theatre in Cambridge and New Rep. Her regional credits include Emilia in *Othello* for the New Jersey Shakespeare Festival and Birdie in *The Little Foxes* at the Barter Theatre. In a more experimental vein, for the Roy Hart International Centre for the Arts in France, she collaborated on *The Oresteia Project* (Cassandra), performed her solo piece, *Three Things*. . . , based on the poetry of Anna Akhmatova, and served as voice and text coach for *The European Bacchae*—a joint project among theatre companies in France, Denmark, and Sweden. Ms. Lowry is engaged in research of the "extended" voice in performance and has performed original works locally at Mobius and the Boston Center for the Arts. She is an Artist-in-Residence for Brandeis University's Professional Actor Training program and made her Boston Pops debut last season in performances of "With Voices Raised."

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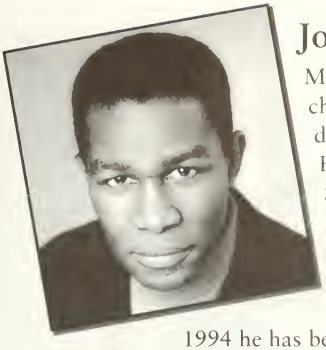
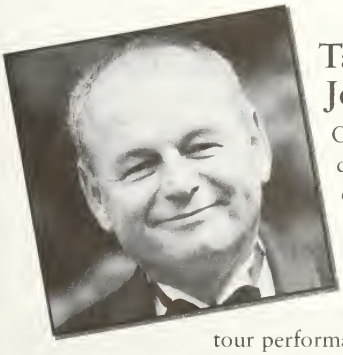


John Douglas Thompson

Making a return appearance with the Boston Pops Orchestra, John Douglas Thompson made his Boston Pops debut last season, as narrator in "With Voices Raised." He also participated in the Pops' "Brush Up Your Shakespeare" program, which was telecast on PBS's *Evening at Pops*. Mr. Thompson currently lives in New York, where his credits include *Overtime* (Manhattan Theatre Club, understudy), *The Changeling* (The Salon), and *Oroonoko* (The Mint Theatre). Since 1994 he has been a company member of Shakespeare & Company, with which he has appeared in *The Merchant of Venice*, *Comedy of Errors*, *All's Well That Ends Well*, and *Much Ado About Nothing*. Having appeared in the world premiere production of *A Preface to an Alien Garden* with the Trinity Repertory Company, Mr. Thompson took on the title role of the same company's production of *Othello* in September 1999. His additional regional theater credits include *Henry V* (American Repertory Theatre), *Romeo and Juliet* (Commonwealth Shakespeare Company), *Spunk* (Portland Stage), *To Kill a Mockingbird* (Vineyard Playhouse), and *Our Country's Good* (Lyric Stage). Mr. Thompson just completed a season at the American Repertory Theatre, during which he appeared in *The Winter's Tale*, *Ohio State Murders*, *Full Circle*, and *The Idiots Karamazov*. A 1994 graduate of the Trinity Rep Conservatory, John Douglas Thompson has also appeared in the films *Malcolm X* and *The Secret*.



Tanglewood Festival Chorus
John Oliver, conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—and

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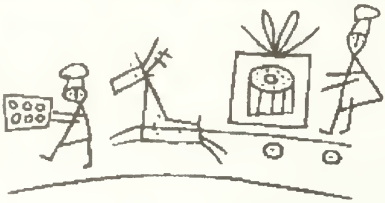
In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring* Symphony with the NHK Symphony in Japan.

Boston Pops Gospel Choir
Charles Floyd, conductor

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the seventh consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

Boston Gay Men's Chorus,
Reuben M. Reynolds III, music director

1999-2000 marks the eighteenth season of the nationally-acclaimed Boston Gay Men's Chorus. As one of New England's largest and most successful community-based choruses, the 140-voice ensemble is celebrated for its outstanding musicianship, creative programming, and groundbreaking community outreach. Under the dynamic leadership of Music Director Reuben M. Reynolds III, the BGMC sings a wide spectrum of classical and popular music with excellence and builds bridges to all people by providing a positive, affirming image of the gay and lesbian community. The Chorus is heard live by more than 12,000 people each season and thousands more through recordings and broadcasts. The BGMC recently became the first gay chorus in the world to be recorded with a major orchestra on a major label through its collabo-



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ration with the Boston Pops Orchestra and conductor Keith Lockhart on "With Voices Raised." The first recording of this new work is included in the RCA Victor recording *A Splash of Pops*. In 1999 the BGMC performed in five Boston Pops concerts at Symphony Hall and in the live telecast of the July 4th Esplanade concert. The chorus offers an annual subscription series, which for 1999-2000 included *Carols and Lullabies*, *Echoes Through Time*, featuring the world premiere of David Conte's *Eos*, and *Bustin' Out All Over*. The BGMC's compact disc releases include *Oz and Beyond: The Music of Harold Arlen*, *Freedom, Merriment & Joy*, and *Visions: Words for the Future*. The Boston Gay Men's Chorus sang for the opening of Boston's FleetCenter and has sung in prestigious venues from coast to coast. The BGMC sings a diverse repertoire encompassing virtually all periods and styles of music from classical masterpieces to popular entertainment and has commissioned nationally prominent composers such as Daniel Pinkham, David Conte, Conrad Susa, and Libby Larsen and noted local composers including James Woodman, Bill Cutter, and Bill Lowe. From 1985 to 1997, the BGMC was under the direction of Robert Barney, who now holds the title of Conductor Laureate. The Boston Gay Men's Chorus is one of more than 180 choruses in GALA, the Gay and Lesbian Association of Choruses.

Members of the Tanglewood Festival Chorus, the Boston Pops Gospel Choir, and the Boston Gay Men's Chorus

Sopranos
*Katherine Barrett
°Marie Bellegarde
*Barbara Berry
*Sarah S. Brannen
*Susan Cavalieri
*Lorenzee Cole
°Gail Crissinger
°Karen Dias
*Christine P. Duquette
*Ann M. Dwelley
°Linda Eknoian
*Maura Finn
°Gisele Ganz
*Kathy Ho
*Jane Circle Morfill
*Jenifer Lynn Munson
*Kieran Murray
*Joei Marshall Perry
°Doris Richardson
*Johanna Schlegel
*Angela M. Vieira
°Yvonne Vranes
°Fredena Williams

Mezzo-sopranos
*Maisy Bennett
*Sara Bielanski
*Betty B. Blume
*Diane Droste
°Bathseva Fenster
*Paula Folkman
*Dorrie Freedman
*Irene Gilbride
°Jennifer Hunter
*Evelyn Eshleman Kern
*Gale Livingston
*Margaret O'Connell
*Fumiko Ohara
*Kathleen Schardin
*Linda Kay Smith
*Ada Park Snider
*Cindy Vredeveld

Tenors
*Richard A. Bissell
*Jeff Boice
•Dean Cerrato
*Stephen Chrzan
•Courtney Furno
*Leon Grande
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*Stanley Hudson
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*Tanglewood Festival Chorus
•Boston Gay Men's Chorus, performing June 14
°Boston Pops Gospel Choir, performing June 14

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Isabel Bayrakdarian

Of Armenian descent, the twenty-five-year-old Canadian soprano Isabel Bayrakdarian makes an impressive series of debuts this season, singing the role of Emilia in Handel's *Flavio* at the Badisches Staatstheater Karlsruhe and Romilda in Handel's *Serse* at the Opéra de Montpellier, France, with subsequent performances at the Handel Festival in Ludwigshafen and the Dresden Semperoper. Ms. Bayrakdarian returned to the Canadian Opera Company to sing Zerlina in *Don Giovanni*, having opened that company's production of *Il Barbiere di Siviglia* to critical acclaim last season. This spring she made her New York operatic debut as Camille in Hérold's *Zampa* with L'Opéra Français de New York. Ms. Bayrakdarian also made a triumphant Lyric Opera of Chicago debut as Catherine in the world premiere performance of William Bolcom's *A View from the Bridge;* she will return to that theater to sing Rosina for student performances of *Il Barbiere di Siviglia* in March 2001 and Susanna in *Le Nozze di Figaro* for the opening of the 2003-2004 season. In Europe, Ms. Bayrakdarian will make her Aix-en-Provence Festival debut in 2002 as Cleopatra in Handel's *Giulio Cesare*. An active recitalist, Isabel Bayrakdarian sings a recital this season in New York with Richard Stilwell for the George London Foundation, a recital for Pro Musica in Detroit, and a solo recital in the "On Wings of Song" series sponsored by the Marilyn Horne Foundation. In addition, she was asked to participate in Ms. Horne's Carnegie Hall Gala in January 2000. The recipient of many grants, including the Sullivan Foundation, the George London Foundation, and the Canada Council Grant, Isabel Bayrakdarian is a winner of the Metropolitan Opera National Council Award. She is making her Boston Pops debut this week.

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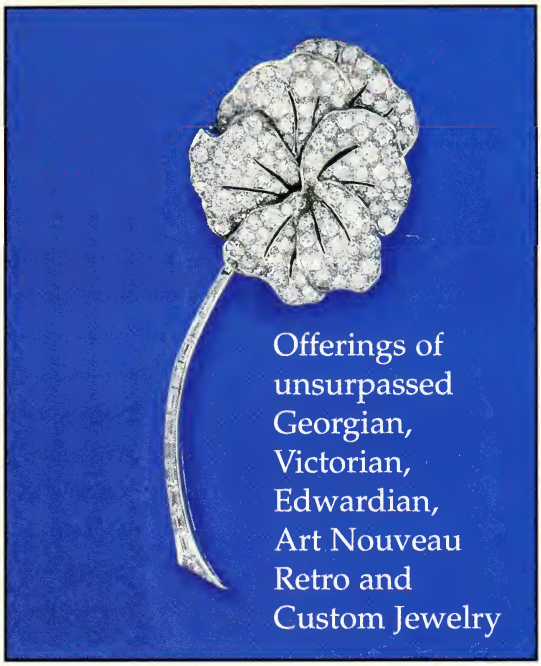

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Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, Charlotte, and Detroit symphony orchestras, the Hollywood Bowl Orchestra, Miami's New World Symphony, and the Los Angeles, Buffalo, Rochester, and Tulsa philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts. Returning for his seventh "Gospel Night at Pops" concert this week, Charles Floyd has led the orchestra both at Symphony Hall and on the Esplanade. In 1996, Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. His 1997-98 season included performances of "A Gospel Christmas" with the Atlanta and Baltimore symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. The current season has included debut performances with the Oregon Symphony and Akron Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love* and the Emmy Award-winning PBS Great Performances concert video of the same title. Charles Floyd's compositions include chamber music, art songs, gospel music, and operas. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995 and this week his new work *Hosanna* (Oratorio for Gospel Chorus and Orchestra) receives its world premiere performance with the composer conducting the Boston Pops Esplanade Orchestra.

For a biography of the **Boston Pops Gospel Choir**, see page 51.

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

Gabrielle Goodman

Well versed in jazz, r&b, and classical music, Gabrielle Goodman is making her Boston Pops debut at this year's "Gospel Night" concert. Ms. Goodman won international acclaim in 1993 with her JMT/Polygram debut release, *Travelin' Light*, which featured a line-up including *Tonight Show* bandleader Kevin Eubanks, saxophonist Gary Thomas, and drummer Buddy Williams. Her remake of Bill Withers' "Use Me" became an instant hit in Europe and her performances at the North Sea and Montreux jazz festivals were met with standing ovations. Her second release, *Until We Love*, found her in the company of Christian McBride, Mulgrew Miller, Terri Lyne Carrington, and Gary Bartz, among others. Recognized by ASCAP as a top ten award-winning songwriter (for "You Can Make the Story Right," recorded by Chaka Khan), Gabrielle Goodman made her debut as a jazz composer with "Manila" on the *Travelin' Light* compact disc and followed it with the title track of *Until We Love*. An Associate Professor of voice at Boston's Berklee College of Music and a graduate of the Peabody Conservatory, Ms. Goodman has performed in both the classical and jazz idioms with the Syracuse Symphony, Baltimore Symphony, Baltimore Opera, and the National Symphony. Her theatrical appearances have included performances in Maya Angelou's gospel/opera *King* and the Canadian production of *Ain't Misbehavin'* co-starring Dee Dee Bridgewater. On television, Ms. Goodman has appeared on the David Letterman show and on the BBC with Brian Ferry, on A&E with Roberta Flack, on Germany's *Talk & Swing*, *The Arsenio Hall Show*, and others. She has been featured on the recordings of Norman Connors and Lonnie Liston Smith. Her big break came when she went on tour with Roberta Flack and made a memorable appearance at the Newport Jazz Festival.

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BOSTON POPS

THE BSO ONLINE

Boston Symphony and Boston Pops fans with access to the Internet can visit the orchestra's official home page (http://www.bso.org). The BSO web site not only provides up-to-the-minute information about all of the orchestra's activities, but also allows you to buy tickets to BSO and Pops concerts online. In addition to program listings and ticket prices, the web site offers a wide range of information on other BSO activities, biographies of BSO musicians and guest artists, current press releases, historical facts and figures, helpful telephone numbers, and information on auditions and job openings. A highlight of the site is a virtual-reality tour of the orchestra's home, Symphony Hall. Since the BSO web site is updated on a regular basis, we invite you to check in frequently.

The Boston Pops Gospel Choir, Charles Floyd, conductor

Sopranos
*Shelia Adams
Tanya W. Barlow
*Teresa Barnwell
*Marie M. Bellegarde
*Dr. Mary E. Bennett
Diane P. Burke
Marilyn Hill Burrell
*Betsy Clifford
Sharon Cowell
*Dee Crawford
*Gail Crissinger
Gayl Crump-Swaby
*Joan Daluz
*Lennie DeSouza
*Christina DeVaughn
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Ann M. Tedesco
*Terri Traverso
*Christine A. Williams
•Fredena J. Williams
Avis Womack
*Denise Xavier-Superville

Altos
*Martha Rice Akagi
Donna M. Bayne
Samara Z. Bercovitch
Donna Boisen
*Deborah L. Brewington
*Monica Bullet
Carole Bundy
Adrienne E. Campbell
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Paula Reilly
•Nicole Robitaille
Mildred E. Rock
Leslie Ann Roldan
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Edultrud Stacy
Sally Tetzlaff
*Marcita Thompson-Meade
Karen A. Tobin
Beth C. Tortolani
*Rozita L. Waltower
Phil Waters
Karen Welling
*H. Tracy Williams
Laverne Yancey

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*Yolanda L. Allison
Ronald Austin
Juanita Bellfield-White
Sean Boisen
*Jeanette Boone-Smith
James Connor
Carl W. Corey
Evester Edd
LaDarrell James Hagans
Leo Harrington
James Lee Harris
Steven Hawkesworth
*Bill Hobbib
*David A. Jackson
Rosalind Johnson
Herbert S. Jones
*Robert S. Key, Jr.
Nina Kruschwitz
*Patricia Lynch-Wilcox
Evelyn McDonald
Percaline McDougald
Bennett Montgomery
Gwendolyn Nichols
*Joseph C. Rucker, Jr.
Jonas A. Shepherd
Thornton Shepherd
Frances L. Snyder
Denna M. Thomas
•Josephine G. Walker
Norris V. Welch
Claudia Wellington
°C. Janie Wilkerson
Steve Wilkins

Baritones/Basses
•Philip N. Clinton, Jr .
*Austin de Besche
J. Neal Gray
*Derrick A. Johnson
Stephen Leo
Ethan Mallove
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Recent Gifts to the Archives

Each year the BSO Archives receives as gifts a rich assortment of historical documents, photographs, sound recordings, and other memorabilia relating to the orchestra's history. A sampling of these gifts is currently on display in the Cohen Wing display cases, representing gifts received from current and former BSO members, and gifts relating to Tanglewood, the BSO's summer home. Two items are pictured here: a 1936 caricature by Martha Powell Satchell of the BSO under Serge Koussevitzky, donated by former BSO cellist Robert Ripley; and a Whitestone photo of pianist Van Cliburn and then music director Erich Leinsdorf after a 1963 Tanglewood performance of Brahms's Piano Concerto No. 2, part of a large collection donated to the Archives in 1995 by the Eagle Publishing Company.

BSO 2000

BSO 2000, the $130-million campaign now under way – with less than $5 million left to raise in endowment – will carry the Boston Symphony Orchestra's long-established role as a musical leader and educator into the next century.

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For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

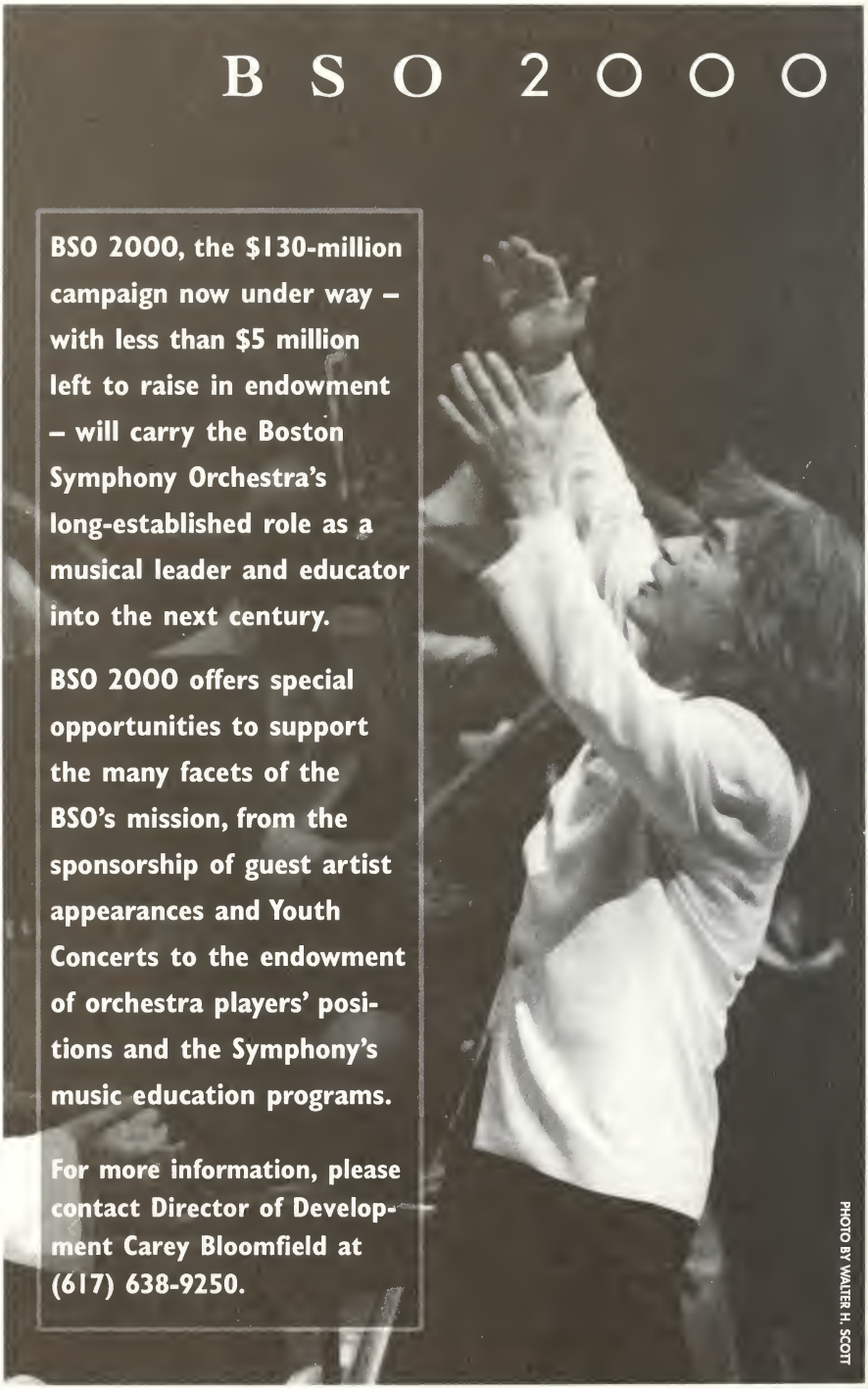


PHOTO BY WALTER H. SCOTT

Keith Lockhart

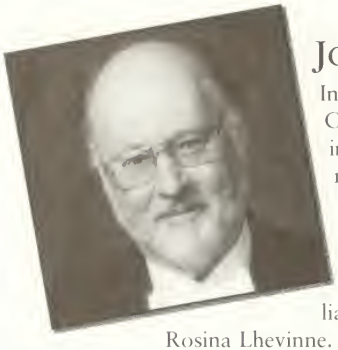
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999]
with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller
with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!



John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

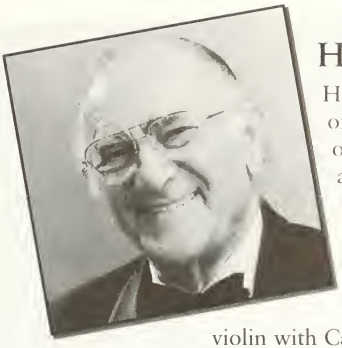
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

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Luis Leguía
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Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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§Steven Emery
§Bruce Hall

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Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

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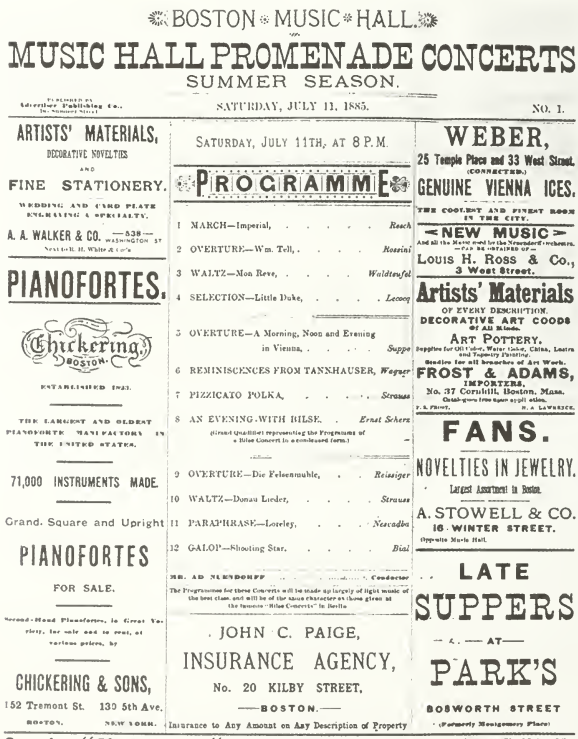
**Participating in a system of rotated seating*
§Substituting
‡On sabbatical leave

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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SATURDAY, JULY 11TH, AT 8 P.M.

PROGRAMME

1 MARCH—Imperial, ... Resch
2 OVERTURE—Wm. Tell, ... Rossini
3 WALTZ—Mon Reve, ... Waldteufel
4 SELECTION—Little Duke, ... Lecocq
5 OVERTURE—A Morning, Noon and Evening in Vienna, ... Suppe
6 REMINISCENCES FROM TANNHAUSER, Wagner
7 PIZZICATO POLKA, ... Strauss
8 AN EVENING WITH BILSE. . Ernst Scherz
(Grand Quadrillet representing the Programme of a Bilse Concert in a condensed form.)
9 OVERTURE—Die Felsenmuhle, . . . Reissiger
10 WALTZ—Donau Lieder, ... Strauss
11 PARAPHRASE—Loreley, ... Nesvadba
12 GALOP—Shooting Star. . . . . Bial

MR. AD NUENDORFF . . . . . Conductor

The Programmes for these Concerts will be made up largely of light music of the best class, and will be of the same character as those given at the famous "Bilse Concerts" in Berlin.

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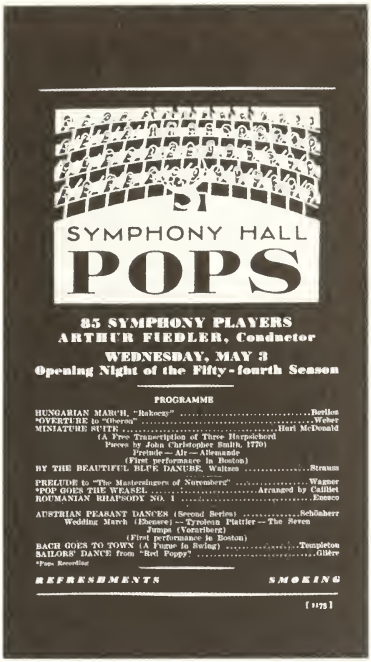
The first program of the Promenade Concerts



SYMPHONY HALL

POPS

85 SYMPHONY PLAYERS
ARTHUR FIEDLER, Conductor

WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1720)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Ehestanz) — Tyrolean Plattler — The Seven Jumps (Vorstiberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière
*Pops Recording

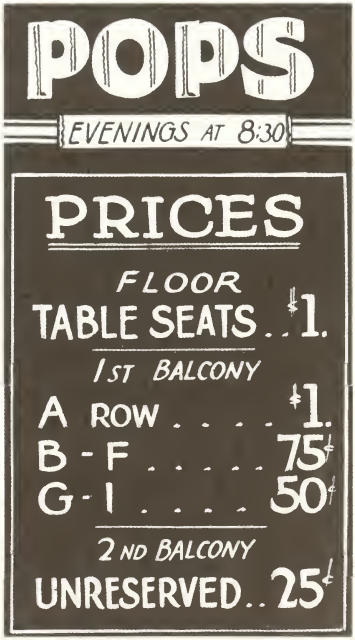
REFRESHMENTS SMOKING

[1175]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



POPS

EVENINGS AT 8:30

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Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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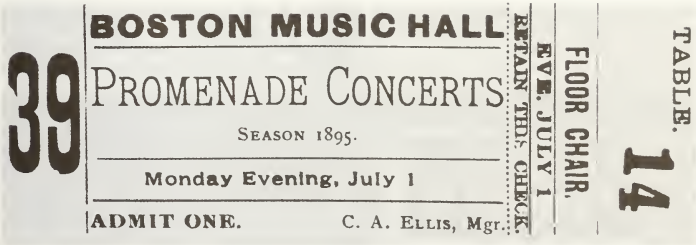
tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.



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BOSTON POPS

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KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Sharon Leventhal
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Anita Brooker
Kay Knudsen
Rebecca Katsenes
Danielle Maddon

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Renee Krimsier
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
Darren Acousta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Don Anderson
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

Piano
Bob Winter

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, June 20, 2000, at 8

KEITH LOCKHART conducting

CELTIC NIGHT

An Orkney Wedding, With Sunrise — Davies
IAIN MASSIE, bagpipes

The Fair Day, from *An Irish Symphony* — Harty

Clancy Lowered the Boom — Heeth/Lange-Hayman
Down By the Sally Gardens — trad./Yeats-Osser
MARTIN KELLY, tenor

Excerpts from *Irish Suite* — Anderson
The Wearing of the Green—
The Irish Washerwoman

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O'Sullivan's March — trad.-Hollenbeck

Celtic Dance No. 3 — Mathias

Far and Away — Williams
JOSEPH SCHEER, violin

In Ireland — Harty
Mr. Scheer and Susan Robinson, harp

INTERMISSION

Selections from *Brigadoon* — Loewe-Anderson
Sword Dance and Reel—Down on MacConnachy Square—
The Heather on the Hill—Almost Like Being in Love—
Come to Me, Bend to Me—I'll Go Home with Bonnie Jean

Phil the Fluter's Ball — French-Hayman

Danny Boy — trad. Osser
MR. KELLY

Highway to Kilkenny — arr. Hollenbeck
(Highway to Kilkenny/The Boys of Portaferry/
The Pullett/Ashmaleen House)

Riverdance — Whelan-Hollenbeck

The Boston Pops Celtic Band: Gerry Mordis, fiddle;
Michael Monaghan, flute/alto saxophone; Brad Hatfield, keyboard;
Jonathan Finn, guitar; David Buda, electric bass; James Gwin, drums

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: Cape Cod Conservatory; Dover High School; Kennedy School of Government Executive Prog.; Young Explorers/Bayview Hill; Compass Travel; Willow Valley Manor; Maple Street Congregational Church; 1000 Southern Artery Senior Citizens Ctr.; Braintree Pops Gang; Tiffany Travelers; Matignon High School; Lynn Public Schools; Peabody Recreation Department; St. Brendan Parish; Nutter, McClennen & Fish LLP; Treasurepass; Upward Bound of Johnson State College; Christian Holidays.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 21, 2000, at 8

KEITH LOCKHART conducting

CELTIC NIGHT

An Orkney Wedding, With Sunrise — Davies
IAIN MASSIE, bagpipes

The Fair Day, from *An Irish Symphony* — Harty

Clancy Lowered the Boom — Heeth/Lange-Hayman
Down By the Sally Gardens — trad./Yeats-Osser
MARTIN KELLY, tenor

Excerpts from *Irish Suite* — Anderson
The Wearing of the Green—
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Celtic Dance No. 3 — Mathias

Far and Away — Williams
JOSEPH SCHEER, violin

In Ireland — Harty
Mr. Scheer and Susan Robinson, harp

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Danny Boy — trad. Osser
MR. KELLY

Highway to Kilkenny — arr. Hollenbeck
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 22, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

Three Dance Episodes from *Rodeo* — Copland
Hoe Down—Saturday Night Waltz—Buckaroo Holiday

Laurie's Song, from *The Tender Land* — Copland
LISA VROMAN, soprano

Slaughter on Tenth Avenue, from *On Your Toes* — Rodgers-Bennett

INTERMISSION

'S Wonderful, from *Funny Face* — Gershwin-Ramin

The Sound of Music, from *The Sound of Music* — Rodgers-Hammerstein
Somebody, Somewhere, from *The Most Happy Fella* — Loesser
MS. VROMAN

Overture to *Guys and Dolls* — Loesser-Starobin

Unexpected Song, from *Song and Dance* — Lloyd Webber/Black/Maltby
Blue Skies — Berlin
MS. VROMAN

INTERMISSION

The Boston Pops Salutes the Great American Songbook

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum* — Sondheim-Sebesky

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

Mack the Knife, from *The Threepenny Opera* — Weill-Mason

The Music of Paul Simon — arr. Sebesky
The Sound of Silence—Scarborough Fair—
The 59th Street Bridge Song—Cecilia—
Mrs. Robinson—Bridge Over Troubled Water

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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INTERMISSION

Overture to *Guys and Dolls* — Loesser-Starobin

The Sound of Music, from *The Sound of Music* — Rodgers-Hammerstein
Somebody, Somewhere, from *The Most Happy Fella* — Loesser
MS. VROMAN

Comedy Tonight, from *A Funny Thing Happened on the Way to the Forum* — Sondheim-Sebesky

Unexpected Song, from *Song and Dance* — Lloyd Webber/Black/Maltby
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MS. VROMAN

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Highway to Kilkenny — arr. Hollenbeck
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Jonathan Finn, guitar; David Buda, electric bass; James Gwin, drums

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Harrigan—My Wild Irish Rose—
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JOHN WILLIAMS, *Laureate Conductor*

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Say It With Music—Blue Skies—A Pretty Girl
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It's a Grand Night for Singing, from *State Fair*	Rodgers/Hammerstein
Soliloquy, from *Carousel*	Rodgers/Hammerstein
Brush Up Your Shakespeare, from *Kiss Me, Kate*	Porter
Happy Talk, from *South Pacific*	Rodgers/Hammerstein
Begin the Beguine, from *Jubilee*	Porter

INTERMISSION

Selections from *Hair* Aquarius—Let the Sun Shine In	McDermott-Hanson
Music of the Night, from *The Phantom of the Opera*	Lloyd Webber/Hart
Oh I Can't Sit Down, from *Porgy and Bess*	Gershwin/Gershwin/Heywood
Pass the Football, from *Wonderful Town*	Bernstein/Comden/Green
Send In the Clowns, from *A Little Night Music*	Sondheim-Knight
Selections from *The Lion King* Circle of Life—Can You Feel the Love Tonight?	John/Rice-Beck

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Overture to *Guys and Dolls* — Loesser-Starobin

Berlin Bouquet — arr. Mason
Say It With Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Shall We Dance, from *The King and I* — Rodgers/Hammerstein-Courage

Mambo from *West Side Story* — Bernstein

INTERMISSION

It's a Grand Night for Singing, from *State Fair* — Rodgers/Hammerstein

Soliloquy, from *Carousel* — Rodgers/Hammerstein

Brush Up Your Shakespeare, from *Kiss Me, Kate* — Porter

Happy Talk, from *South Pacific* — Rodgers/Hammerstein

Begin the Beguine, from *Jubilee* — Porter

INTERMISSION

Selections from *Hair* — McDermott-Hanson
Aquarius—Let the Sun Shine In

Music of the Night, from *The Phantom of the Opera* — Lloyd Webber/Hart

Oh I Can't Sit Down, from *Porgy and Bess* — Gershwin/Gershwin/Heywood

Pass the Football, from *Wonderful Town* — Bernstein/Comden/Green

Send In the Clowns, from *A Little Night Music* — Sondheim-Knight

Selections from *The Lion King* — John/Rice-Beck
Circle of Life—Can You Feel the Love Tonight?

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Week 8

Changing Times, Changing Tastes

by Steven Ledbetter

Nothing is as transient as popular fashion. This is true whether we are speaking of styles of dress, favorite dances, or styles and types of popular music.

A quick survey of the music played over the last 115 years of Boston Pops concerts offers two kinds of surprises: not only the expected one of constant change, the refreshing of the repertory with new tunes of many different kinds from many sources; but also—and perhaps more surprisingly—the continuing popularity of works that were first performed on the opening night of the very first season, July 6, 1885. These perennial favorites have earned their place by virtue of great tunes, lively rhythms, and colorful orchestrations—all the qualities of originality, uniqueness, and charm, elegance, or sentiment that capture the public ear.

Though we think of the Pops as all-American, the original model was strongly German. BSO founder Henry Lee Higginson had encountered during his years of study in Vienna the popular summer tradition of the beer garden or winery, where the relaxation offered by food and drink on a warm summer night would be enhanced by the presence of live music, often performed by fine players from the theater and opera orchestras of almost every German city.

So strong was this tradition that the reviewers of the opening Pops concert described it as if a little piece of the *Vaterland* had been transplanted to Boston! And what music was performed that night? A good deal of it would be familiar today—and some of it has scarcely ever been out of the repertory. No one has ever surveyed the full program history of the Pops in detail, but it would be safe to predict that Rossini's *William Tell* overture (the second piece on the opening program) has appeared in more seasons even than Sousa's *The Stars and Stripes Forever!* (which was not composed until the Pops was fourteen years old). The program also contained two Strauss selections (the *Pizzicato Polka* and a waltz), a waltz by Waldteufel, an overture by Suppé, plus—for a

A Pops concert at the Music Hall, 1892

touch of greater seriousness—an arrangement of themes from Wagner's *Tannhäuser*. For the rest, the program was filled out with works by composers not remembered today.

Most characteristic in pointing the way to the future was a specialty number—by a composer whose name was given as Ernst Scherz (which in German means "Serious Joke"!)—described as a mixture of musical themes representing one of the popular concerts given in Berlin by Benjamin Bilse (1816-1902), a prolific composer of salon music and a popular conductor of light concerts. This is the forerunner of dozens of amusing specialty pieces crafted by a crew of talented and witty arrangers over the last century.

In the earliest decades of the Pops, the repertory changed less rapidly than it does now. A core repertory was established in the earliest years, and much of it remains alive today: overtures and entr'actes from famous operas (or even from operas remembered *only* by the overture!), examples of popular dances (particularly the waltz and the polka in the early years), and favorite marches. In that pre-electronic era, most of the really big hits came from the theater. And that tradition remained strong for more than a century—from Gilbert and Sullivan and Victor Herbert to Jerome Kern, Gershwin, Rodgers and Hart (or later Hammerstein), Bernstein, and Sondheim. Every conductor who hoped to have up-to-date popular musical selections was careful to watch out for the latest successes on the theatrical circuit. Even John Philip Sousa wrote operettas, from which have come some of his most famous marches. And one piece—the 1896 March *The Stars and Stripes Forever!*—has surely never missed a Pops season in the last century!

An enduring Pops tradition: Old Timers' Night, featuring sentimental favorites and audience sing-alongs

The twentieth century, with its general availability of phonographs, radios, motion pictures, and television, has produced many rivals to the theater. And over the last ten decades, the entire character of popular music has changed several times over.

Ragtime was a new trend in American music at the end of the last century. None of what we now recognize as the highest form of the rag—the piano rags of Scott Joplin and a few others—made it to the Pops in those days, but there were early examples of ragtime inflection that no doubt shook the walls of the Music Hall and caused technical problems for European-trained players who had trouble with those strange rhythms. The most frequently heard was an orchestral treatment of Kerry Mills's *At a Georgia Camp-Meeting*.

The European light classics remained favorites. Grieg's *Peer Gynt* suites, for example, or the Rossini overtures, music from *Carmen*, Liszt's Hungarian Rhapsodies, a wide selection of Strauss waltzes, and the Intermezzo from Mascagni's *Cavalleria rusticana* were never away from the Pops programs for long. And most surprisingly, there were whole Wagner nights at Pops—almost every year, in fact, so great was the passion for certain orchestral selections.

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Jazz—which was becoming ubiquitous from the end of World War I—was slow in arriving at the Pops, if only because so many of the players were still European conservatory graduates to whom jazz was simply anathema, and who found it impossible to "swing." (Longtime Pops drummer Fred Buda once described the experience of performing a jazzy work with older Pops players many years ago as "trying to lift a 747 off the ground single-handedly.") But a fair number of today's players have grown up with jazz or with later popular styles, and some have actually been jazz or rock musicians at some time in their lives, making them far more comfortable with a variety of pop styles.

The real change in Pops repertory came with the arrival of Arthur Fiedler, who recognized the need to bring the modern popular musical world into the Pops concerts. He did this even while giving excellent performances of the old favorites. Few American conductors have ever led Viennese waltzes with so authentic a lilt, and he introduced dozens of unknown Rossini overtures to the concerts. But Fiedler went much farther than his predecessors in introducing new works especially conceived for the Pops environment, rather than simply borrowed from another musical world.

Fiedler played the works of American composers who represented the latest popular styles, whether Gershwin in the '30s, Rodgers and Hammerstein in the '40s, or Elvis Presley, the Beatles, and the later popular groups after the rock revolution—all of them turned into sometimes surprising orchestral versions. He encouraged Leroy Anderson to create his series of splendid orchestral miniatures, each a little gem in its own way. And he hired arrangers like Richard Hayman to craft Pops pieces out of music that everyone knew but never expected to hear played in a concert, such as the theme music of popular television westerns, or a witty medley of tunes employed in radio or television commercials.

The tradition continues. John Williams's first season was marked by the hugely successful Billy May arrangement of an old ragtime march, *South Rampart Street Parade*. Williams later premiered new original scores by composers like John Corigliano (*Promenade Overture*), William Bolcom (*Ragomania*), and Peter Maxwell Davies (*An Orkney Wedding, with Sunrise*). Of course, John Williams is also particularly remembered for his more frequent and more serious use of the wealth of music composed over the last seventy years for Hollywood films, including music by Bernard Herrman, Franz Waxman, David Raksin, and Max Steiner, to say nothing of his own enormously popular music for the movies.

And Keith Lockhart, with his own experiences and interests, is extending the tradition of broadening the Pops repertory with American works newly dubbed "Pops-worthy," new commissions (Dan Welcher's *Spumante* and "With Voices Raised" by Stephen Flaherty and Lynn Ahrens), and special arrangements of music from ethnic traditions like the Celtic, which takes the Pops all the way back to its roots in *truly* "popular" music.

With this rich tradition of familiar "light classics" and an ever-growing body of works designed to bring new delight, the Pops enters the new millennium with a repertory unmatched in size or stylistic scope by any orchestral ensemble in the world.

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Iain Massie

Iain Massie, who began playing bagpipes at the age of eight, came to this country from Scotland in 1985. He is Pipe-Major of the Boston Pipers Society, which was formed in 1995. Since making his Boston Pops debut in 1997, Mr. Massie has performed on numerous occasions with the orchestra. Many of his ancestors and relatives played the bagpipes, most notably his grandfather John Massie, who was Pipe-Major of the Gordon Highlanders.

Martin Kelly

Tenor Martin Kelly has been critically acclaimed for his artistic diversity in art song, opera, and oratorio in repertoire spanning the baroque period to the twentieth century. Mr. Kelly studied voice at the University of Missouri at Kansas City Conservatory of Music, Eastman School of Music, and Boston University. He has participated in the opera programs at the Aspen Music Festival and the Britten-Pears School for Advanced Musical Studies in Aldeburgh, England. A finalist in the 1992 and 1993 Metropolitan Opera Auditions, he won first place in the 1994 Musica Sacra Bach Competition, the 1988 Arlington Young Artists' Competition, and the 1986 New England Regional NATSAA Competition; he placed second in the 1995 NATS competition. In the New England area, Martin Kelly has appeared with Boston Baroque, Cantata Singers, Emmanuel Music, Handel & Haydn Society, Masterworks Chorale, Monadnock Music, and the Nashua Symphony. In May 1999 he made his Boston Pops debut under the direction of Keith Lockhart; he was the featured soloist with Mr. Lockhart and the Boston Pops Esplanade Orchestra on the March 2000 Celtic Tour. He has performed Mozart's *Requiem* with the Bach Society of St. Louis and Handel's *Messiah* with Musica Sacra in New York; he has also sung with the Nebraska Sinfonia and the Cathedral Choral Society of Washington, D.C. In addition, he has toured with Christopher Hogwood and the Handel & Haydn Society as soloist in Bach's *Missa Brevis*, making debuts at both Avery Fisher Hall (New York) and Orchestral Hall (Chicago). Internationally Mr. Kelly has performed both the Evangelist and tenor arias in Bach's *Christmas Oratorio* with the Vancouver Chamber Orchestra under the direction of Jon Washburn, and he has toured Spain as tenor soloist in Haydn's *Creation* with Masterworks Chorale. Mr. Kelly's operatic performances have included Count Almaviva in *Il Barbiere di Siviglia*, Camille in *The Merry Widow*, Don Ramiro in *La Cenerentola*, Alfred in *Die Fledermaus*, Pinkerton in *Madama Butterfly*, and Beppe in *I Pagliacci*. He can also be heard on the Nonesuch recording *Moore's Irish Melodies*. Recent engagements have included his debut with the Berkshire Choral Festival in Mozart's *Requiem*, the *Christmas Oratorio* with the Monadnock Orchestra, Stravinsky's *Pulcinella* with the Longy Chamber Orchestra under the direction of French conductor Xavier Rist, a performance of opera arias and duets with the Brockton (Massachusetts) Symphony, and *Messiah* with the National Chorale

at Avery Fisher Hall. This spring he joined the Rhode Island Civic Orchestra for a concert performance of Mozart's *Così fan tutte*.

Joseph Scheer

A native of Wichita, Kansas, violinist Joseph Scheer spent much of his professional life in Boston. After receiving his Artist Diploma from the New England Conservatory, he enjoyed a career as one of Boston's busiest free-lancers, subsequently serving as a full-time extra player with the Boston Symphony Orchestra. This summer marks his sixteenth season as concertmaster of the Boston Pops Esplanade Orchestra, with which he has extensively toured both in the United States and Japan. Mr. Scheer has appeared on numerous occasions as soloist with the BPEO at Symphony Hall, most recently in 1999, when he performed Bruch's *Scottish Fantasy* under Keith Lockhart's direction. In 1994 he performed Glazunov's Violin Concerto under the baton of John Williams. Mr. Scheer has also held the concertmaster position with the Florida Symphony in Orlando and the Tampa-based Florida Orchestra. He and his wife, Susan Robinson, are the founders of the chamber ensemble IBIS, a mixed instrumentation group featuring harp and strings. In addition, Joseph Scheer and his sister, pianist Laura Scheer Kennedy, have recorded two compact discs featuring Sarasate's *Spanish Dances*, Dvořák's *Sonatine*, and other works for violin and piano.

Lisa Vroman

Guest star of the PBS special *Hey, Mr. Producer!*, the London Royal Gala Benefit honoring Sir Cameron Mackintosh, Lisa Vroman garnered theatre critics' awards as Christine in Sir Andrew Lloyd Webber's *The Phantom of the Opera* in a record-setting run in San Francisco. Her Broadway debut was in *Aspects of Love*, and she is the first to play both Fantine and Cosette in *Les Miserables*. Last fall, Lisa appeared as Lucy Brown in *The Threepenny Opera* with Bebe Neuwirth at the American Conservatory Theatre (ACT). She has also performed with the Greater Miami Opera, Lake George Opera, and Pittsburgh Opera, and has starred regionally as Eliza in *My Fair Lady*, Maria in *West Side Story*, Guenevere in *Camelot*, and Carrie in *Carousel*, as well as Christine in Yeston's *Phantom*. Lisa has had numerous guest appearances with orchestras including the San Francisco, Chicago, Phoenix, and Detroit symphony orchestras, with a repertoire ranging from Broadway to Stravinsky. She has appeared in concert with Michael Tilson Thomas at the piano, composer Stephen Schwartz, organist David Higgs, and the Empire Brass Quintet. She can be heard with the San Francisco Ballet Orchestra on a new Debussy recording (Arabesque), and on *Christmas Center Stage*, a benefit recording for pediatric AIDS in the Bay Area. Lisa is a George London Competition

Continued on page 39

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Grant winner and the 1999 Minerva award recipient from the Potsdam State University Alumni Association, New York. On separate occasions this year, Miss Vroman had the honor of singing for Great Britain's Queen Elizabeth, President Clinton, and Vice President Gore. She has recently released her first solo compact disc, *Broadway Classic*, which features forty-seven of San Francisco's finest symphony players (available on the internet at Amazon.com, CDNow.com, and offplanet.com). This week Lisa Vroman makes her Boston Pops debut.

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Symphony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional lead-

ership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

Ron Raines

Ron Raines joined the cast of the CBS-TV daytime series *Guiding Light* in July 1994 as Alan Spaulding, a role which has earned him three nominations for a Soap Opera Digest Award as "Outstanding Villain." Well known to theater audiences in New York and around the country, Mr. Raines starred on Broadway as Gaylord Ravenal in the 1983 revival of Jerome Kern's *Showboat*, a role he later recreated for the St. Louis MUNY, Dallas Summer Musicals, Opera Pacific, and Michigan Opera Theatre. He originated the role of Teddy Roosevelt's ambitious son-in-law Nick Longworth in the short-lived Broadway musical *Teddy and Alice*, and went on to originate the dual role of Jupiter/Amphytrion in the off-Broadway musical hit *Olympus on My Mind*. He has been seen on PBS's *Great Performances* in *Gershwin at 100* (from Carnegie Hall) and *The Rodgers and Hart Story: Thou Swell, Thou Witty*. Ron Raines made his debut at New York City Opera as Danilo in *The Merry Widow* and also starred in that company's production of Offenbach's *The Duchess of Gerolstein*. Other New York appearances include *One Touch of Venus* at Town Hall, the Opera Ensemble production of *A Little Night Music*, *Oh Lady! Lady!*, Carnegie Hall's *Tribute to Lerner and Loewe*, several appearances with the 92nd Street Y's "Lyrics and Lyricists" series, and, at Rainbow and Stars, the Irving Berlin revue *Say It With Music* and *Leading Men Don't Dance*. He has toured with Debbie Reynolds in *The Unsinkable Molly Brown* and performed in Japan with Chita Rivera and the Rockettes in *Can Can*. Mr. Raines has played leading roles in virtually every major American musical and operetta, including *South Pacific*, *Annie*, *Kismet*, *Sayonara*, *Kiss*

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

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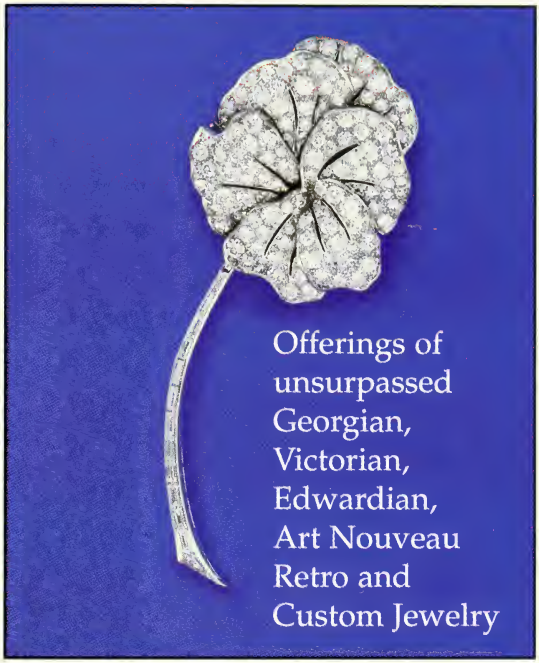

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Chorus pro Musica
Jeffrey Rink, music conductor
Lois Van Dam, guest chorus master

Boston's Chorus pro Musica was founded in 1949 by the late Alfred Nash Patterson, an influential force in choral music in New England, and quickly built a superb reputation for its professional-level musical standards and innovative programming. Over the years, the Chorus has collaborated with such organizations as the Boston Symphony Orchestra, Boston Philharmonic, Pittsburgh Symphony Orchestra, Rhode Island Philharmonic, Emmanuel Music, and the Boston Academy of Music, and with opera companies including Boston Concert Opera, the Opera Company of Boston, and Commonwealth Opera. The Chorus has twice received Grammy nominations for RCA recordings made with the Boston Symphony. Chorus pro Musica's dedication to new and rarely performed choral music has resulted in numerous Boston premieres, several American

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premieres, and the world premieres of Poulenc's *Gloria* and Britten's *War Requiem*. In 1998 the Chorus performed with the Boston Ballet in the world premiere of Lila York's ballet *Ode to Joy*, set to the final movement of Beethoven's Ninth Symphony. Last season the Chorus joined the Boston Philharmonic for Mahler's Eighth Symphony, a work given its Boston premiere by Chorus pro Musica. The current season brought encore performances of the work, at Boston's Symphony Hall and New York's Carnegie Hall. Chorus pro Musica has just completed it 51st season, which opened with the world premiere of León Biriotti's *Sinfonia da Requiem*, dedicated to the victims of the Holocaust, commissioned and presented jointly with the Newton Symphony Orchestra. The chorus closed the season with critically acclaimed concert productions of Verdi's *Otello*. For information about Chorus pro Musica's 52nd season, to include Rachmaninoff's Vespers and a concert performance of Verdi's *Macbeth*, please call (617) 267-7442.

Jeffrey Rink, now in his tenth season as music director of Chorus pro Musica, was previously assistant conductor with the Handel & Haydn Society for four years. He is also currently music director of the Newton Symphony Orchestra and on the faculty of the Longy School of Music and the University of Massachusetts Boston.

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BSO 2000, launched in the fall of 1995 and concluding August 31, 2000, is a campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

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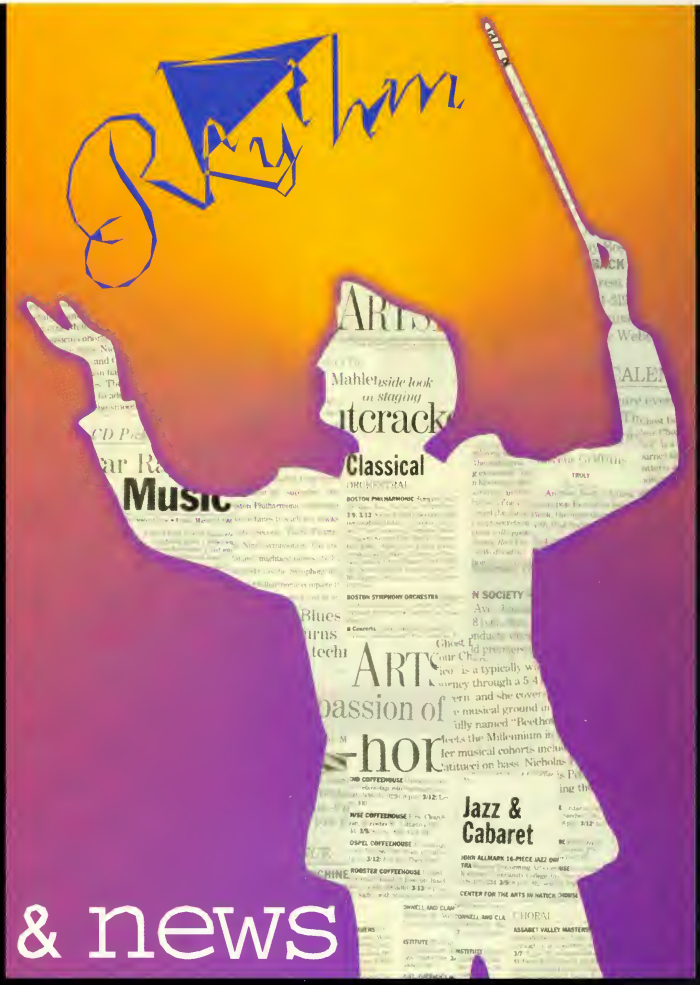

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Keith Lockhart

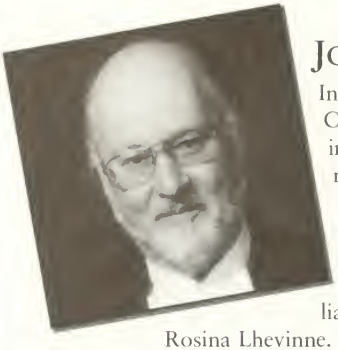
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they will record a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!



John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work. John Williams has composed the music and served as music director for more than eighty films, including *Angela's Ashes*, *Star Wars: The Phantom Menace*, *Stepmom*, *Saving Private Ryan*, *Amistad*, *The Lost World*, *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-eight Academy Award nominations, most recently for *Angela's Ashes*, and has been awarded five Oscars, one British Academy Award, seventeen Grammys, and three Golden Globes, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. On December 31, 1999, he conducted his score for Steven Spielberg's seventeen-minute film *The Unfinished Journey* at its premiere in Washington, D.C. He recently completed the score for Roland Emmerich's *The Patriot*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and concertos for bassoon, cello, flute, violin, clarinet, tuba, and trumpet. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, and the themes for the 1984, 1988, and 1996 Summer Olympic games. In April 1999 the Boston Symphony gave the world premiere performances of *for Seiji!*, which Mr. Williams composed as a gift to honor Seiji Ozawa's twenty-fifth anniversary as BSO music director. Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars*, one of the most successful non-pop albums in recording history, has sold more than four million copies. He has also led a highly acclaimed series of albums with the Boston Pops Orchestra. Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has conducted the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood and has appeared as guest conductor with many orchestras.

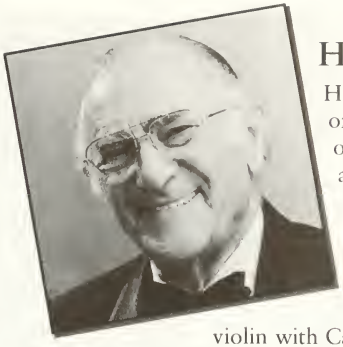
Selected Recordings by John Williams and the Boston Pops Orchestra

On Sony Classical:

Cinema Serenade 2: The Golden Age
featuring Itzhak Perlman, violin
Joy to the World
featuring Robin Williams, narrator
Music of the Night
The Spielberg/Williams Collaboration

On Philips:

By Request
Pops Out of This World
The Very Best of the Boston Pops



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Lucia Lin
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*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
*Elita Kang
*Haldan Martinson
*Yu Yuan

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam
*Xin Ding
*Sae Shiragami

**Participating in a system of rotated seating*
§Substituting
‡ On sabbatical leave

*Alexander Velinzon
§Joseph Scheer

Violas
Robert Barnes
Deborah and Michael Davis Chair
Burton Fine
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
Dennis Roy
‡John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
§Joseph Holt

Flutes
Elizabeth Ostling
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§Marianne Gedigian

Piccolo
§Linda Toote
John A. and Sarah C.C. MacLeod Chair

Oboes
Mark McEwen
§Laura Ahlbeck

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
§Ronald Haroutunian

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
Peter Chapman
§Steven Emery
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
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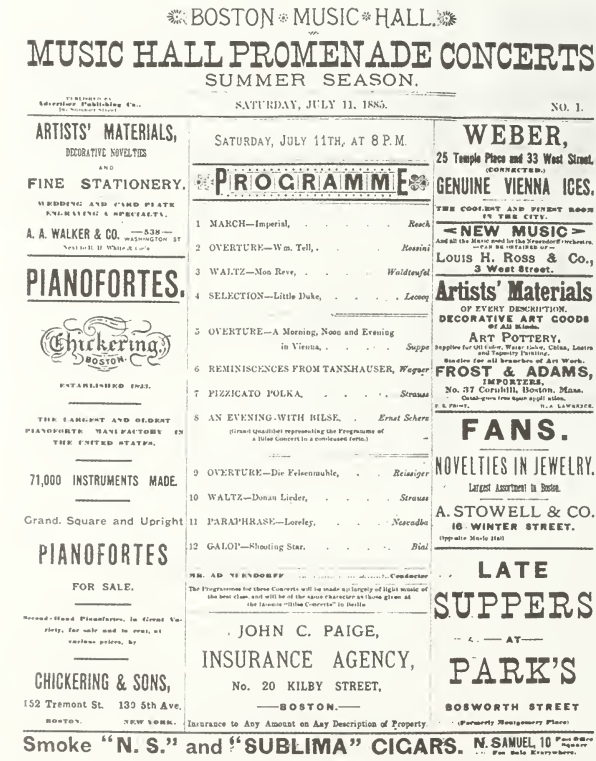
A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the



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PROGRAMME

1 MARCH—Imperial, ... *Resch*
2 OVERTURE—Wm. Tell, ... *Rossini*
3 WALTZ—Mon Reve, ... *Waldteufel*
4 SELECTION—Little Duke, ... *Lecocq*

5 OVERTURE—A Morning, Noon and Evening in Vienna, ... *Suppe*
6 REMINISCENCES FROM TANNHAUSER, *Wagner*
7 PIZZICATO POLKA, ... *Strauss*
8 AN EVENING WITH BILSE, . *Ernst Scherz*
(Grand Quadrilet representing the Programme of a Bilse Concert in a condensed form.)

9 OVERTURE—Die Felsenmuhle, . . *Reissiger*
10 WALTZ—Donau Lieder, ... *Strauss*
11 PARAPHRASE—Loreley, ... *Nesvadba*
12 GALOP—Shooting Star, ... *Bial*

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Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude—Air—Alleamande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*SOS GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schubert
Wedding March (Pleasure)—Tyrolean Plattler—The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière
*From Recording

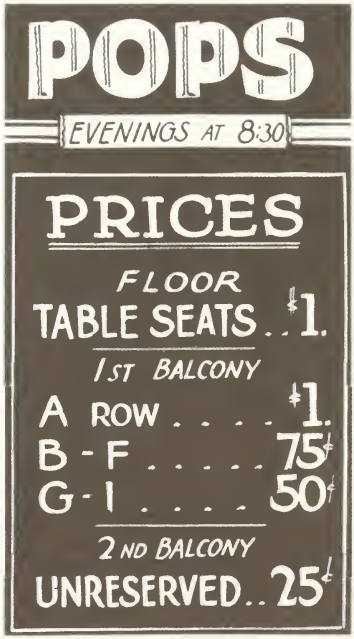
REFRESHMENTS SMOKING

[1975]

first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.



Pops in the 1930s: high-style Art Deco and low prices

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract,

Arthur Fiedler joins percussionists Frank Epstein and Charles Smith in a performance of Leroy Anderson's "The Typewriter."

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to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1970, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured ex-

Special guest C-3PO greets John Williams during a "Star Wars"-themed concert in 1980.

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– Rich Warren,
Chicago Tribune

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tensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his five seasons as Boston Pops Conductor, Mr. Lockhart has conducted more than 300 concerts, made thirty-three television shows, led twelve tours with the Boston Pops Esplanade Orchestra, and recorded five albums. In 1999 he and the Boston Pops Orchestra made history when their recording "The Celtic Album" earned the orchestra's first Grammy nomination, in a new crossover category. Today's Boston Pops has much to celebrate: its 115th season of entertaining audiences, Keith Lockhart's fifth anniversary as Conductor, and the upcoming celebrations marking the centennial of its home, Symphony Hall. These "concerts of a lighter kind of music" performed for the widest possible audience represent the realization of founder Henry Lee Higginson's vision, earning the Boston Pops its stature as "America's Orchestra" and its place in the hearts of music lovers around the world.

Keith Lockhart tests his swing during a Boston Pops performance of Sousa's "National Game" March at Tanglewood in 1998.

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

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BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Sharon Leventhal
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Anita Brooker
Kay Knudsen
Rebecca Katsenes
Danielle Maddon

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
Darren Acousta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Don Anderson
Neil Grover
Patrick Hollenbeck

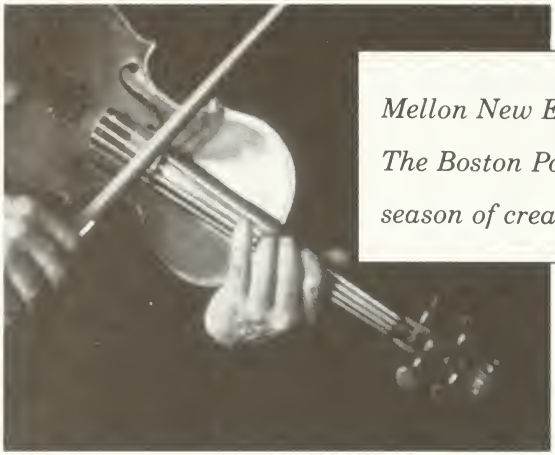
Harp
Susan Robinson

Piano
Bob Winter

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Cleveland Morrison



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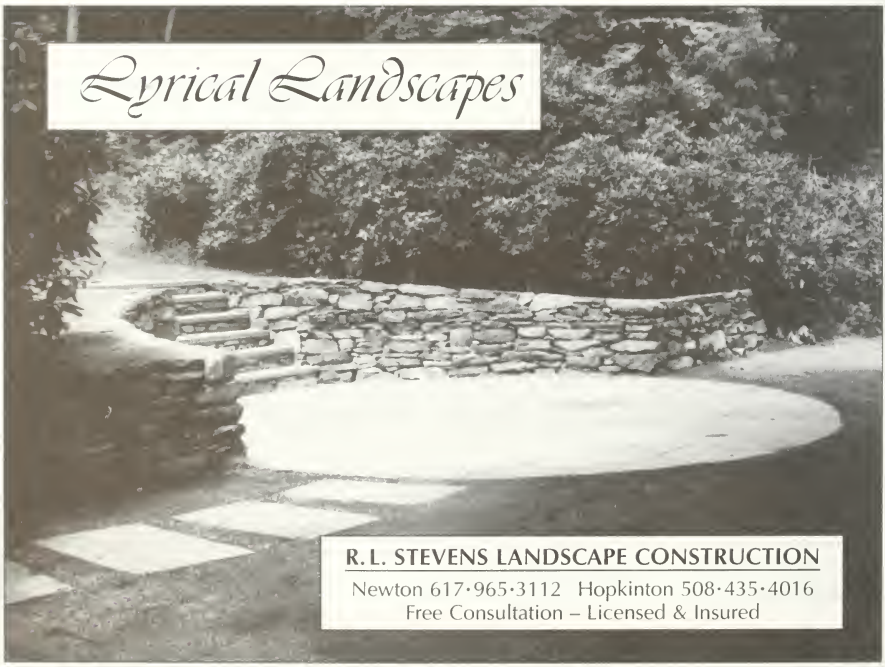

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*
Tuesday evening, June 27, 2000, at 8

BOSTON POPS

BRUCE HANGEN conducting

SWING, SWING, SWING

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St. Louis Blues March	Handy-Miller/Hayman
In the Mood	Garland-Osser
Moonlight Serenade	Miller-Hayman
Little Brown Jug	Eastburn-Nestico
Sunrise Serenade	Lawrence/Carle-Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico

INTERMISSION

Opus One	Oliver/Garris-Wilcox
Blue Tango	Anderson
The Pink Panther	Mancini
Green Eyes	Utera/Menendez-Mishkin
Frenesi	Dominguez-May
Back Bay Shuffle	McCrae/Shaw-May

INTERMISSION

The Best of Duke Ellington

Caravan	arr. Hayman
Mood Indigo	arr. Hayman
It Don't Mean a Thing (If It Ain't Got That Swing)	arr. Nestico
Marie	Berlin-Morley
One O'Clock Jump	Basie-Nestico
Begin the Beguine	Porter-May
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman

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Baldwin Piano

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Among Those Present: Cambridge Energy Research Assoc.; Ford Hall Forum; Serono Laboratories; Our Lady of The Assumption Parish; Laconia Savings Bank/Prestige Plus; Neighborhood Club of Quincy; Willow Valley Manor; East Providence Recreation Department; Bourne High School & Middle School Band; Burlington Recreation Dept.; The Inn Group; Celebration Tours; Mintz, Levin; Ernst & Young; Canton Council on Aging; Colgate Alumni Club; Hawthorne Tours; Harvard Summer Inst. on College Admission; Citizens Bank; Meg Pier.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Wednesday evening, June 28, 2000, at 8

BOSTON POPS

DOC SEVERINSEN, conductor and trumpet soloist
with
Biff Hannon, piano; John Leitham, bass; and Bob Leatherbarrow, drums

TONIGHT'S CONCERT IS IN RECOGNITION OF DEWOLFE AND THE MASS MUTUAL FINANCIAL GROUP

Overture to *Die Fledermaus* — Strauss

Pizzicato Polka — Strauss

Voices of Spring Waltzes — Strauss

Nessun dorma, from *Turandot* — Puccini-Fazzi

INTERMISSION

Ode to Doc (after Beethoven's *Ode to Joy*) — arr. Reineke

Boy Meets Horn — arr. Leyden

Duke Elegance — arr. Newsom
I Let a Song Go Out of My Heart—Sophisticated Lady—
Take the 'A' Train—Do Nothing Till You Hear from Me—
Caravan—It Don't Mean a Thing (If It Ain't Got That Swing)

INTERMISSION

What Is This Thing Called Love? — Porter-Newsom

Gershwin Medley — arr. Tyzik
Rhapsody in Blue—'S Wonderful—Fascinatin' Rhythm—
The Man I Love—I've Got Rhythm—Rhapsody in Blue (finale)

Sing, Sing, Sing — Prima/Goodman-Newsom

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Pediatric Physicians Org. at Children's; General Electric; Friends of Beth Israel Deaconess Medical Center; Pharmacia Corp.; Royal Order of Jesters; Glaxo Wellcome; Friends of the Chatham COA; Castle Island Association; Accept the Challenge: Scott Gage, Merrimack College; Bromberg & Sunstein; Gateway Travel Service, Inc.; Salem High School; Glaxco Pharmaceuticals; Citizens Bank; Neiman Marcus.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, June 29, 2000, at 8

BOSTON POPS

DOC SEVERINSEN, conductor and trumpet soloist
with
Biff Hannon, piano; John Leitham, bass; and Bob Leatherbarrow, drums

TONIGHT'S CONCERT IS IN RECOGNITION OF DELOITTE & TOUCHE LLP

Overture to *Die Fledermaus*	Strauss
Pizzicato Polka	Strauss
Voices of Spring Waltzes	Strauss
Nessun dorma, from *Turandot*	Puccini-Fazzi

INTERMISSION

Ode to Doc (after Beethoven's *Ode to Joy*)	arr. Reineke
Boy Meets Horn	arr. Leyden
Duke Elegance I Let a Song Go Out of My Heart—Sophisticated Lady— Take the 'A' Train—Do Nothing Till You Hear from Me— Caravan—It Don't Mean a Thing (If It Ain't Got That Swing)	arr. Newsom

INTERMISSION

What Is This Thing Called Love?	Porter-Newsom
Gershwin Medley Rhapsody in Blue—'S Wonderful—Fascinatin' Rhythm— The Man I Love—I've Got Rhythm—Rhapsody in Blue (finale)	arr. Tyzik
Sing, Sing, Sing	Prima/Goodman-Newsom

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Hale and Dorr; Holy Name Parish; Innovatours/P & P Happy Travelers; Village at Duxbury; Bear Swamp Travel; Brown, Rudnick, Freed & Gesmer; Deloitte & Touche; Hebrew Rehabilitation Center for Aged; Citizens Bank; Carleton-Willard Village.

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—Richard Vogeley, Massachusetts

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, June 30, 2000, at 8

BOSTON POPS

DOC SEVERINSEN, conductor and trumpet soloist
with
Biff Hannon, piano; John Leitham, bass; and Bob Leatherbarrow, drums

Overture to *Die Fledermaus* — Strauss

Pizzicato Polka — Strauss

Voices of Spring Waltzes — Strauss

Nessun dorma, from *Turandot* — Puccini-Fazzi

INTERMISSION

Ode to Doc (after Beethoven's *Ode to Joy*) — arr. Reineke

Boy Meets Horn — arr. Leyden

Duke Elegance — arr. Newsom
I Let a Song Go Out of My Heart—Sophisticated Lady—
Take the 'A' Train—Do Nothing Till You Hear from Me—
Caravan—It Don't Mean a Thing (If It Ain't Got That Swing)

INTERMISSION

What Is This Thing Called Love? — Porter-Newsom

Gershwin Medley — arr. Tyzik
Rhapsody in Blue—'S Wonderful—Fascinatin' Rhythm—
The Man I Love—I've Got Rhythm—Rhapsody in Blue (finale)

Sing, Sing, Sing — Prima/Goodman-Newsom

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, July 1, 2000, at 8

BOSTON POPS

KEITH LOCKHART conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF THE GILLETTE COMPANY

FOURTH OF JULY PREVIEW
featuring
FRED BUDA, drums

Festival Overture on the American National Air, "Star-Spangled Banner" — Buck

Lincoln Portrait — Copland
CHRISTOPHER LYDON, narrator

Bolero — Ravel

INTERMISSION

Presenting
THE JAZZ POPS ENSEMBLE
Mike Monaghan, reeds; Bob Winter, piano;
Mark Henry, bass; and Fred Buda, drums

Mancini Medley — arr. Brohn/Hollenbeck
Moon River—The Days of Wine and Roses

Isfrahan — Strayhorn/Ellington

Black and Tan/It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Hollenbeck

INTERMISSION

Yankee Doodle — arr. Gould

American Patrol — Meacham-Sebesky

American Salute (When Johnny Comes Marching Home) — Gould

1812 Overture — Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: Covered Wagon Tours; Spirit of Boston; Groups Inc.; Kathy's Leisure Adventures; Geodon Tours; Prime Time Club; AAA Merrimack Valley; Milne Travel and Tours; The Ticket Connection; Zonta Club of Chelsea; Pacifico Creative Service.

Week 9

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Sunday evening, July 2, 2000, at 7:30

KEITH LOCKHART conducting

TONIGHT'S CONCERT IS IN RECOGNITION OF KPMG LLP AND MANULIFE FINANCIAL

FOURTH OF JULY PREVIEW
featuring
FRED BUDA, drums

Festival Overture on the American National Air, "Star-Spangled Banner" — Buck

Lincoln Portrait — Copland
CHRISTOPHER LYDON, narrator

Bolero — Ravel

INTERMISSION

Presenting
THE JAZZ POPS ENSEMBLE
Mike Monaghan, reeds; Bob Winter, piano;
Mark Henry, bass; and Fred Buda, drums

Mancini Medley — arr. Brohn/Hollenbeck
Moon River—The Days of Wine and Roses

Isfrahan — Strayhorn/Ellington

Black and Tan/It Don't Mean a Thing (If It Ain't Got That Swing) — Ellington-Hollenbeck

INTERMISSION

Yankee Doodle — arr. Gould

American Patrol — Meacham-Sebesky

American Salute (When Johnny Comes Marching Home) — Gould

1812 Overture — Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Among Those Present: NITE Program at Cambridge College; Saint Richard's Parish; Country Squire Tours; Wacky Women Wanderers; Marshfield Recreation Department; Festive Adventures, Inc.

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Predecessors (and Rivals) to the Pops

by Steven Ledbetter

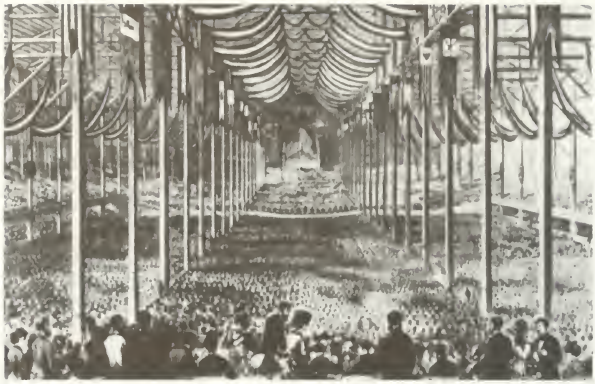
For many years the Boston Pops has billed itself as "America's orchestra," so it might come as a surprise to learn that the whole idea of summertime concerts with "light/serious" music and refreshments is an exceedingly old one, going back centuries at least. Certainly the kings, princes, dukes, popes, cardinals, and other high and powerful rulers in ages past frequently took their leisure in the warmer months with musical entertainment and refreshment, often outdoors. A lingering echo of this fresh-air tradition can be seen in the leafy or floral color schemes that decorate Symphony Hall during the Pops season.

Handel's famous *Water Music* was composed for just such an outing in 1717, in this case on a river boat during a journey up and down the Thames in the presence of King George and his court. But such performances were intended purely for the private pleasure of the patron and his guests; they were not open to the public at large. Still, long before that pleasant musical trip on the Thames, Londoners were able to hear music in the city's parks and gardens. The most famous of the "pleasure gardens"—which charged a small fee for admission and provided music, refreshments, and other forms of entertainment—was Vauxhall, a country-house property at the edge of the Thames, which remained popular for almost two centuries (1661-1859). These gardens attracted a wide cross-section of London citizenry—much as the Boston Pops concerts today attract a similar cross-section of local and visiting listeners.

Vauxhall Gardens, showing the "Grand Walk" and the orchestra playing

In Vienna, too, both Mozart and Beethoven performed in the concerts at the Augarten, an open-air concert hall in a public park formed by a bend in the Danube. It was Vienna that probably played the most influential role in the development of the kinds of concerts we now call pops concerts, though that development was more an accident of politics than of musical culture. The political event was the Congress of Vienna, an assembly of diplomats and heads of state who met in Vienna from September 1814 to June 1815 to clean up all the little messes left by the Napoleonic wars. Leaders from all over Europe were captivated by a new social dance, which had recently moved from the world of Austrian peasants into elegant ballrooms, where it was regarded as daring and risqué, because—for the first time in a dance for fashionable society—the man and woman held themselves close in an embrace position, and then proceeded to whirl joyously in three-four rhythm. It took next to no time for the waltz to be *everywhere*, though for years worried fathers looked very sternly upon daughters who dared to try it. So pop-

ular were the balls that filled every evening during the period of the Congress that a celebrated *bon mot* appeared. When someone asked a leading diplomat how the Congress was getting on (using the French verb *marcher*, meaning "to go" or "to march"), the reply came: "*Le Congrès ne marche pas; il danse*" ("The Congress is not marching [getting on] at all; it is dancing").



The music of Johann Strauss was wildly popular in America and the "Waltz King" himself was invited in 1872 to an "International Peace Jubilee" in Boston. One hundred assistant conductors were on hand at the Jubilee Festival Hall to assist Strauss in leading the ten thousand musicians and twenty thousand singers assembled for this grand concert, which took place before an audience of one hundred thousand.

Almost immediately waltzing filled the night spots around Vienna, including the popular "Heuriger," the taverns serving new wine (with entertainment) on the hills known as the "Vienna woods" around the city. Schubert improvised waltzes on the piano for the benefit of his friends. The elder Johann Strauss formed an ensemble and became very popular for the dances he created in dance halls frequented by the middle class. At mid-century his son surpassed him in popularity and elevated the waltz to glorious concert

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pieces which he played with his orchestra—perhaps the first true "pops orchestra"—all over Europe and even in the United States. And he contributed masterpieces to a thriving new theatrical tradition—the operetta, where almost any romantic problem could be solved with a melting waltz song or a lively polka.

When Boston Symphony founder Henry Lee Higginson was a student in Vienna, this tradition was at its height, with talented composers writing for the musical theater; their songs and dances appeared in the summer venues for the enjoyment of a wide public of thirsty listeners and dancers. A visit to these beer-and-wine gardens was a pleasant pastime for a music lover on a summer night. So when he created the Boston Symphony in 1881, Higginson envisioned from the start a summer series of lighter concerts, to be called "Promenade concerts," which ultimately materialized on July 11, 1885.

Vienna's Volksgarten, from an 1890 print

A few other ensembles in the 1880s and 1890s served as rivals to the newly founded summer series. John Philip Sousa, a consummate musician and showman, performed a range of music similar to that found in the Pops concerts, but his ensemble was a wind band, not a symphony orchestra. And Victor Herbert, soon to become the most popular composer of the American musical stage, toured with his Victor Herbert Orchestra, likewise mixing the relatively serious with the light and even frivolous. But this was strictly a part-time ensemble.

Meanwhile it had occurred to Higginson, once he had formed his plan to create the Boston Symphony Orchestra, that a summer season of high quality lighter music would help fill the gap in the musicians' employment between the end of April and the beginning of October. Few orchestras of the day gave more than a handful of performances a year, and those that did were usually opera orchestras, which played a different kind of music most of the time. It was Higginson's genius to draw upon the centuries-old tradition of free-spirited summer entertainment music and blend it with the subscription series of the winter months to create something that had never really existed before: a full-time, year-round symphony orchestra.

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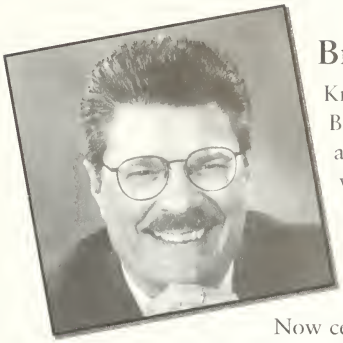

Bruce Hangen

Known for his dynamic musicianship and versatility, Bruce Hangen is thoroughly American in his education and training, and highly experienced in symphonic as well as popular literature. Mr. Hangen is currently Artistic Director & Principal Conductor of the Indian Hill Symphony, which is based at Indian Hill Music Center, a non-profit regional center for music education and performance in Littleton, Massachusetts. Now celebrating its 25th anniversary season, the Indian Hill Symphony is central New England's only professional orchestra. He is also Artistic/General Director of the Portland Opera Repertory Theatre (P.O.R.T.) in Maine, a company he founded in 1995, and Acting Associate Conductor of the Utah Sym-

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phony. Since 1979, he has been a frequent guest conductor of the Boston Pops and Boston Pops Esplanade orchestras, appearing during the spring and holiday seasons at Symphony Hall, at the Esplanade and other outdoor venues, at private concerts, and on tour. Mr. Hangen has also appeared with the New York Philharmonic, Dallas Symphony, Minnesota Orchestra, Atlanta Symphony, Houston Symphony, and Baltimore Symphony Orchestra. Formerly Conductor Laureate of the Omaha Symphony (1995-96), Mr. Hangen served as its Music Director and Conductor from 1984-1992 and Artistic Director from 1992-95. During those years, the Omaha Symphony received national recognition for its varied program offerings and established a "sister orchestra" partnership with Omaha's sister city philharmonic orchestra of Shizuoka, Japan. In 1992, Mr. Hangen led the Omaha Symphony in its 500th anniversary commemoration of Columbus' voyage with a celebration of Nebraska's native Omaha Indian nation. The orchestra gave the world premiere performance of a commissioned work, *Ceremonial Images*, which featured the Omaha Indian Helushka drummers alongside the orchestra. The concert received national coverage on CBS's *Sunday Morning* with Charles Kuralt.

Previously, Mr. Hangen served as Music Director and Conductor of the Portland (Maine) Symphony from 1976-86; Music Director of Denver's Arapahoe Chamber Orchestra (1975-79); Associate Conductor of the Denver Symphony (1973-79); and Assistant Conductor of the Colorado Philharmonic, now National Repertory Orchestra (1966-72). Mr. Hangen maintains a strong commitment to education in the arts, demonstrated by his development of the Indian Hill Symphony's innovative Family Concert series and recent guest conducting appearances with the orchestras of Oberlin Conservatory, Hartt School of Music, and Yale University, as well as youth orchestras and festivals across the country. At the Portland Opera Repertory Theatre, his Young Artist program exposes aspiring performers to opera production and institutional leadership. Mr. Hangen was awarded an Honorary Doctor of Fine Arts degree from the University of New England in 1981, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. A graduate of the Eastman School of Music, Mr. Hangen was a conducting fellow for two summers at the Tanglewood Music Center, where he won the prize for Outstanding Conducting Fellow in 1973. Born in Pennsylvania and raised in Montana, Mr. Hangen currently resides in central Massachusetts with his wife, Cynthia, and their two children, Mason and Allegra.

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For more information, please contact Director of Development Carey Bloomfield at (617) 638-9250.

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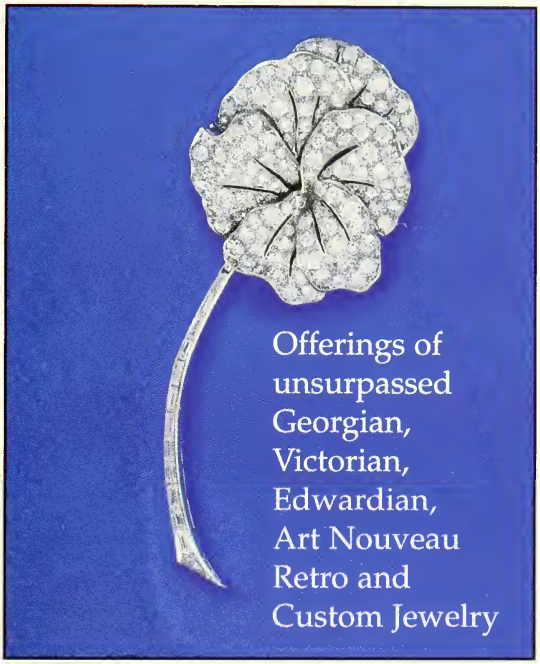

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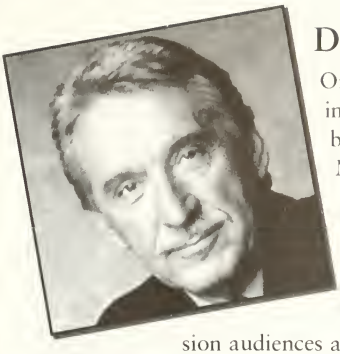
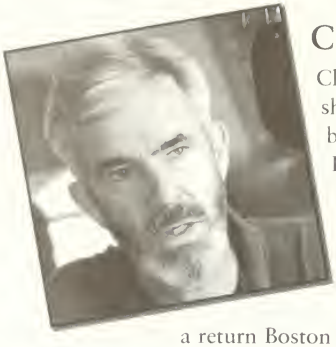


Doc Severinsen

One of today's preeminent instrumentalists, Doc Severinsen returns to Symphony Hall this week, appearing as both conductor and soloist in Boston Pops concerts. Mr. Severinsen travels the country performing in symphonic, jazz, and big band concerts, making recordings and commercials, plus designing and manufacturing trumpets. During this season alone, he will conduct and perform more than ninety concerts in forty cities across the country. Well known to television audiences as the *Tonight Show*'s flamboyant Grammy Award-winning musical director, Doc Severinsen has established a multi-dimensional career. He is Principal Pops Conductor of the Minnesota Orchestra, the Milwaukee Symphony, the Buffalo Philharmonic, and the Phoenix Symphony. He performs jazz and big band tunes with the acclaimed former Tonight Show Band, now known as Doc Severinsen and His Big Band, which this year spent a month touring the western United States and subsequently performed in a dozen cities in the eastern U.S. Mr. Severinsen has recorded more than thirty albums, ranging in style from big band to jazz fusion to classical. His recent recordings include *The Very Best of Doc Severinsen* (Amherst), which reprises fifteen of his signature pieces, a collaboration with the Cincinnati Pops entitled *Unforgettably Doc* (Telarc), and the Grammy-nominated *Once More With Feeling* (Amherst). In 1987 he received a Grammy for "Best Jazz Instrumental Performance–Big Band" for his recording *Doc Severinsen and The Tonight Show Band–Volume I.* In addition to performing, Mr. Severinsen, in partnership with Dick Akright, has designed a limited-production instrument. Christened the "Bel Canto," it has been designed for the professional player to encompass the best of Old World craftsmanship and modern technology. Doc Severinsen's success dates back to his childhood hometown of Arlington, Oregon. Nicknamed "Little Doc" after his dentist father, he originally wanted to play the trombone; however, his father, a gifted amateur violinist, urged him to study violin. The younger Severinsen insisted on the trombone, but had to settle for the only horn available in their small community—a trumpet. At the age of seven, he was invited to join the high school band, and at twelve he won the Music Educators' National Contest. While still in high school, he was hired to go on the road with the Ted Fio Rito Orchestra. After completing his education and serving in the Army, Mr. Severinsen toured with the Tommy Dorsey, Benny Goodman, and Charlie Barnet bands. He settled in New York as an NBC staff musician in 1949, joining the Tonight Show Orchestra in 1962, and becoming the musical director in 1967. Somewhere the "Little" was lost, but "Doc" stayed and became known to audiences across America.



Christopher Lydon

Christopher Lydon is the host of the public-radio talk show known as "The Connection," a.k.a. "Rush Limbaugh for Grown-Ups," syndicated far and wide from Boston's WBUR. In his fantasy life he is also a pianist —not the same thing as being a fantastic pianist. He is a devotee of Bach, Brahms, Erroll Garner, Duke Ellington, and Chucho Valdez as well as Aaron Copland. Mr. Lydon graduated from the Roxbury Latin School and from Yale in 1962. He is making a return Boston Pops appearance, having served as narrator for Saint-Saëns' *Carnival of the Animals* in May 1992.

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The Jazz Pops Ensemble

One of the Boston area's foremost musical quartets, the Jazz Pops Ensemble has been entertaining audiences for many years with its distinctive blend of jazz with the music of the great "pops" orchestras and composers. The group's success is due in part to the musical chemistry among the members, four Boston Pops musicians who have performed under the direction of both Keith Lockhart and John Williams. Each member has experience with a broad spectrum of music, from classical to jazz to show tunes, and each has provided accompaniment for well-known artists. Reminiscent at times of the legendary Modern Jazz Quartet, the Jazz Pops Ensemble plays with a cohesiveness and spontaneity that is both swinging and mellow, combining elements of classical with free-flowing improvisations that make for jazz at its very best.

Mike Monaghan has been a freelance jazz musicians and doubling woodwind player in Boston for more than twenty-five years. A member of trumpeter Herb Pomeroy's Big Band, Mr. Monaghan has also performed with the Boston Pops and in the pit for such touring musicals as *Porgy and Bess*, *Cats*, and *The Phantom of the Opera*. He has also accompanied such artists as Frank Sinatra, Ray Charles, Tony Bennett, Gerry Mulligan at the Newport Jazz Festival, Mel Tormé at Carnegie Hall, Anita O'Day, the Woody Herman Band, Buddy Rich, and Chick Corea. He participated in Rosemary Clooney's "Demi-Centennial" special on A&E and can be heard performing saxophone solos on *Runnin' Wild*, Keith Lockhart's first recording with the Boston Pops.

Generally regarded as one of the finest all-around pianists in the country, **Bob Winter** is a professor of piano at Boston's Berklee College of Music. He is the regular pianist for the Boston Pops Orchestra and was a longtime co-host of National Public Radio's "A Note to You," heard on more than one hundred stations. Mr. Winter is currently pianist-in-residence at Boston's Four Seasons Hotel.

Bassist **Mark Henry** makes any rhythm section come alive. A graduate of Berklee College of Music, he teaches at the University of Massachusetts and Wellesley College. Much sought-after as a freelancer in the Boston area, Mr. Henry is the jazz rhythm specialist for the Boston Pops and a member of the bass section of the Boston Pops Esplanade Orchestra. He has played in the pit for Broadway productions such as *The Phantom of the Opera*, *Miss Saigon,* and *Porgy and Bess* and with such artists as Illinois Jacquet, Mel Tormé, Art Farmer, Rosemary Clooney, and Diane Schuur.

Drummer **Fred Buda** combines the excitement and drive of big-band drumming with the subtle brushwork of small ensemble playing. The regular drumset player for the Boston Pops for more than thirty years, he is also the timpanist with the Boston Ballet Orchestra. An alumnus of the Woody Herman and Herb Pomeroy Big Bands, Mr. Buda also teaches at the New England Conservatory of Music and the University of Massachusetts.

BSO 2000

BSO 2000, launched in the fall of 1995 and concluding August 31, 2000, is a campaign to raise $130 million for the Boston Symphony Orchestra, the world's largest symphonic organization. The campaign's objective is to carry the BSO's long-established role as a musical leader and educator into the future and to secure its multifaceted mission of performance, outreach and education, and of providing unequaled concert space.

Of the $130-million goal, $85 million is earmarked to build and strengthen the BSO's endowment and to preserve its exceptional facilities.

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BSO 2000

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs five free concerts at the Hatch Shell on the Charles River Esplanade, July 3, 4, 6, 7, and 8, plus a free concert at Franklin Park July 9. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

How to Purchase Tickets

For tickets, call SymphonyCharge at (617) 266-1200 or outside the 617 area code at 1-800-274-8499 (TIXX), Monday through Saturday from 10am to 6pm, and charge your tickets to American Express, MasterCard, Visa, Diners Club, or Discover Card. Or you may make a reservation and send in your payment by check. Order online anytime by visiting our website at www.bso.org. There is a $3.25 handling fee for each ticket ordered by phone or online. Tickets are non-refundable and may not be exchanged.

The Symphony Hall Box Office is open from 10am to 6pm, Monday through Saturday. On concert evenings, it is open through the first intermission.

TICKET PRICES
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LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall; on the first balcony, also audience-left, near the coatroom; and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator; on the first-balcony level, also audience-right, near the elevator, outside the Cabot-Cahners Room; and in the Cohen Wing.

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LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PARKING for evening Pops concerts is available for $7 at the Prudential Center Garage, courtesy of Boston Properties. Enter after 5 p.m. (11 a.m. on weekends), exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($10 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9276. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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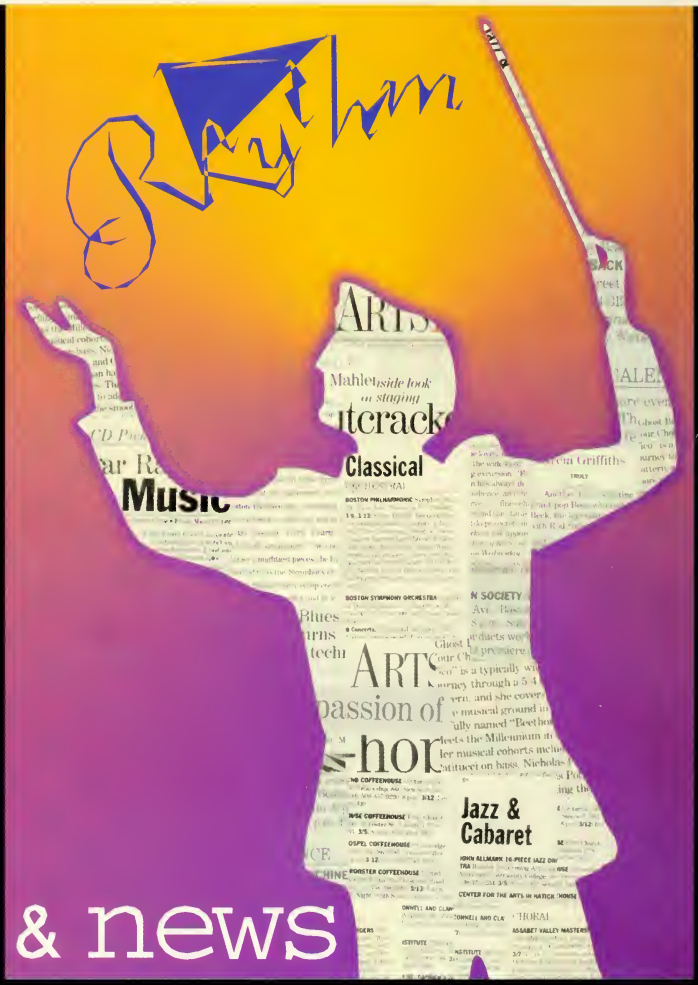

The Boston music scene and The Boston Globe – they make a great duo. While the artists do the creating and performing, The Globe's critics write about it all. They've covered every genre from classical and hip-hop to jazz and folk and more for about as long as there's been a Boston music scene. These days, you can find them putting words to music in Thursday's Calendar Magazine, Friday's Music Section and Sunday's ArtsEtc.

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BOSTON POPS

Boston Pops Esplanade Orchestra

Keith Lockhart Conductor

AMERICA'S ORCHESTRA

The Boston Pops on the Esplanade
July 2000

The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made many tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led eleven national tours with the BPEO and in June 1997 made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Fiedler on the Esplanade

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of $1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Marking his fifth anniversary as Pops Conductor this season, Mr. Lockhart has conducted more than 300 concerts; made thirty-three television shows; made his Carnegie Hall debut with the Boston Pops Orchestra (with a return engagement in April 2000); and led eleven national tours and his first overseas tour with the Boston Pops Esplanade Orchestra. In 1996 Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor (see box below). Their most recent release, *Encore!*, is a compilation album featuring tracks from the previous five recordings. This spring they recorded a new album of Latin music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he held through the 1998-99 season. In 1998 Mr. Lockhart became Music Director of the Utah Symphony in Salt Lake City. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Chicago, Cleveland, Dallas, Los Angeles, Minnesota, Montreal, New York, Philadelphia, San Francisco, Singapore, Toronto, and Vancouver. In addition, he has led the Los Angeles Chamber Orchestra, the National Arts Center Orchestra of Ottawa, and the St. Paul Chamber Orchestra. Other notable engagements include his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera, the Cincinnati Chamber Orchestra's New York debut at Town Hall, and his Houston Symphony debut this season. In addition to his ongoing work with the Utah Symphony, other upcoming engagements include a re-engagement with the Vancouver Symphony as part of Festival Vancouver this summer and a return to the Colorado Symphony next season. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In addition, he serves as a "godparent" for the John D. Philbrick Elementary School in Roslindale as part of the Boston Music Education Collaborative. He has been awarded honorary doctorates from the Boston Conservatory and Northeastern University.

Recordings by Keith Lockhart and the Boston Pops Orchestra

All on RCA Victor:

American Visions
The Celtic Album [nominated for a Grammy, 1999] with Eileen Ivers, violin, and Cherish the Ladies
Holiday Pops
Runnin' Wild: The Boston Pops Play Glenn Miller with John Pizzarelli and the King's Singers
A Splash of Pops
Encore!

Tanglewood Festival Chorus
John Oliver, conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. In February 1998, singing from the General Assembly Hall of the United Nations in New York, the Tanglewood Festival Chorus represented the United States when Seiji Ozawa conducted the Winter Olympics Orchestra with six choruses on five continents, all linked by satellite, in the "Ode to Joy" from Beethoven's Ninth Symphony to close the Opening Ceremonies of the 1998 Winter Olympics. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra—*Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips—and the RCA Victor albums *Holiday Pops* and *A Splash of Pops* with Keith Lockhart and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams' *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985 and conducted

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Visit the Symphony Shop locations on the Esplanade for a great selection of Boston Pops merchandise, including compact discs, tapes, and T-shirts.

The Symphony Shop is a fundraising project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra and Boston Pops.

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the orchestra most recently in July 1998. In May 1999, Mr. Oliver prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring* Symphony with the NHK Symphony in Japan.

Tanglewood Festival Chorus, John Oliver, conductor

Sopranos
Katherine Barrett
Joan E. Bissell
Sarah S. Brannen
Betsy Caruso
Danielle Champoux
Carol Cujec
Ann M. Dwelley
Maura Finn
Isabel Gray
Laura Kohout
Livia Racz
Joan P. Sherman
Angela M. Vieira
Jonelle B. Wilson

Mezzo-sopranos
Anne Begg
Maisy Bennett
Janet L. Buecker
Abbe Dalton Clark
Sue Conte
Diane Droste
Barbara C. Eckhaus
Tracey Fulgan
Irene Gilbride
Navaz Karanjia
Gale Livingston
Fumiko Ohara
Mimi Rohlfing
Rachel Shetler
Ada Park Snider
Jennifer Walker
Marguerite Weidknecht
Mitzi Wolfe Zohar

Tenors
John C. Barr
Richard A. Bissell
Jeff Boice
Stephen Chrzan
Dominador F. Coloyan
Tom Dinger
Joel Evans
J. Stephen Groff
Michael Healan
Stanley Hudson
James R. Kauffman
David Lin
Ronald Lloyd
Sean Love
John Vincent MacInnis
Ronald J. Martin
Lenny Ng
John R. Papirio
Don P. Sturdy

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Bryan M. Cadel
Jeff Foley
Matt Giamporcaro
Mark Gianino
Alexander R. Goldberg
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William Koffel
David K. Lones
Stephen H. Owades
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Christopher Storer
Bradley Turner
Carl T. Wrubel

Felicia A. Burrey, Chorus Manager
Frank Corliss, Rehearsal Pianist

Arturo Sandoval

The arrival of celebrated trumpet player Arturo Sandoval has been joyfully applauded throughout the jazz and classical music communities. Granted political asylum in July 1990, Mr. Sandoval, his wife and teenage son made their new home in Miami, Florida. A protégé of the legendary Dizzy Gillespie, Arturo Sandoval was born in Artemisa, on the outskirts of Havana, Cuba, in 1949, just two years after Gillespie became the first musician to bring Latin influences into American jazz. Sandoval began studying classical trumpet at the age of twelve, but soon caught the excitement of the jazz world. He has since evolved into one of the world's most acknowledged guardians of jazz trumpet and flugelhorn, as well as a renowned classical artist. Mr. Sandoval was a founding member of the Grammy-Award winning group Irakere, whose explosive mixture of jazz, classical, rock, and traditional Cuban

music caused a sensation throughout the entertainment world. In 1981 he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences in Europe and Latin America.Voted Cuba's Best Instrumentalist from 1982 to 1984, Arturo Sandoval has had twelve Grammy nominations and has been awarded three. Before founding Irakere, Sandoval performed with the Cuban Orchestra of Modern Music. He was presented as a guest artist with the BBC Symphony in London and the Leningrad Symphony in Russia. Since his defection, Sandoval has increased his classical performances world-wide, including engagements with such orchestras as the National Symphony (Washington D.C.), L.A. Philharmonic, and Pittsburgh Symphony. As a professor, Sandoval has lectured internationally and has performed at the Conservatoire de Paris and the Tchaikovsky Conservatory in the Soviet Union. Currently a full professor at Florida International University, he maintains one of the most extensive educational programs in the industry with approximately fifty performances and lectures per year at universities and college; he also works with the NARAS educational program and has three scholarships bearing his name. In 1991 Editions Birn Publishing in Switzerland released *Brass Concepts*, a method book with original exercises by Sandoval, and in 1995 Hal Leonard Publishing released three more books with recorded CDs. Arturo Sandoval was a featured artist in the acclaimed Dizzy Gillespie United Nation Orchestra, as well as the 1992 Grammy-winning album, *Live at Royal Festival Hall*. He has performed with Billy Cobham, Woody Herman, Woody Shaw, Herbie Hancock, Michel Legrand, Bill Conti, Stan Getz, Celine Dion at the Oscars, and at the Superbowl with Tony Bennett and Patti LaBelle. In 1993, he joined John Williams and the Boston Pops Orchestra in a performance taped for PBS's *Evening at Pops*. His playing can also be heard on Dave Grusin's soundtrack for *Havana*, in *The Mambo Kings* soundtrack with his Grammy nominated composition "Mambo Caliente," and in the soundtrack of *The Perez Family*; he was commissioned by the Kennedy Center to compose the music for the ballet *Pepito's Story*. His diverse style and versatility can be heard on albums by the GRP All Star Big Band, Gloria Estefan, Johnny Mathis, Frank Sinatra, and Paul Anka, among others. Since his arrival in this country, Arturo Sandoval has recorded eight albums as a soloist. The HBO film *The Arturo Sandoval Story*, starring Andy Garcia in the title role, is scheduled to air in November.

Avery Brooks

Born in Evansville and raised in Gary, Indiana, Avery Brooks is probably best-known for his television roles as Captain Benjamin Sisko on *Star Trek: Deep Space Nine* and Hawk on *Spenser: For Hire*. Mr. Brooks was the first African-American to earn a Master of Fine Arts (MFA) in acting and directing from the Mason Gross School of the Arts at Rutgers University in New Jersey. Since 1976 he has been on the faculty there, as Associate Professor of Theatre Arts. He has served as Artistic Director of the National Black Arts Festival in Atlanta, Georgia, and in 1994 was inducted into the College of Fellows of the American Theater. He has been awarded honorary doctorates from Oberlin College, Buffalo State University, Indiana University, and Toogaloo College. Mr. Brooks's stage credits include the title role in Shakespeare's *Othello*, *A Midsummer Night's Dream* (Theseus and Oberon), the title role in Anthony Davis's opera *The Life And Times of Malcolm X*, Ntozake Shange's *Spell #7* and *A Photograph: A Study in Cruelty*, the title role in Phillip Hayes Dean's *Paul Robeson* (a one-man show he has performed for fifteen years, including engagements both on- and off-Broadway) and *Are You Now or Have You Ever Been*? (also as Paul Robeson), August

Wilson's *Fences* (Troy Maxson), Richard Wesley's *The Talented Tenth* and *The Offering* (Martin), and Derek Walcott's *Pantomime*. In addition, he directed Ntozake Shange's *Boogie Woogie Landscapes* and *For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf*. Mr. Brooks served as narrator for the mini-series *Walking With Dinosaurs* and for the IMAX film *Elephants of Africa*. Recent feature films include *The Big Hit* and *American History X*; he can also be seen in the soon-to-be-released film *Fifteen Minutes* with Robert DeNiro. On television, his voice has been heard in *Africans in America*, *Frontline: The Two Nations of Black America*, *Heart of Africa*, and as King Maximus in HBO's *Happily Ever After: Tales for Every Child–The Golden Goose*. In 1987 he was nominated for a Cable Ace Award for his portrayal of Tom in Showtime's production of *Uncle Tom's Cabin*.

Linda Eder

Linda Eder grew up in Brainerd, Minnesota, and remembers being overwhelmed in equal part by classical and popular music and even more by the singers themselves. Her early influences include the American opera singer Eileen Farrell and the songs of Judy Garland, "Over the Rainbow" in particular. In high school, when she first encountered Barbra Streisand, Ms. Eder's musical style went through an abrupt transition, to what has been described as "Broadway and popular style singing with classical influences." After high school she performed on the nightclub circuit until her first big break came on TV's *Star Search*, where she launched an unparalleled twelve-week winning streak. While in Hollywood for the show, she was introduced to her future husband, composer Frank Wildhorn, who at the time was in the early planning stages of *Jekyll & Hyde*. In 1990 *Jekyll & Hyde* premiered at Houston's Alley Theatre, with Linda Eder in the role of Lucy, the doomed nightclub singer who falls under the attention of both Dr. Jekyll and Edward Hyde. It was the start of a journey that took seven years of rewrites, a 35-city national tour and two concept albums—*Jekyll & Hyde: Romantic Highlights* (RCA, 1990) and *The Complete Work: Jekyll & Hyde–The Gothic Musical Thriller* (Atlantic, 1994), issued prior to the show's arrival on Broadway, where it is in its third year. The one constant in the show's long trip to Broadway was Ms. Eder's presence. Her delivery of the show's major ballads, "Someone Like You," "In His Eyes," and "A New Life," earned rave reviews. She has recorded three well-received solo albums—*Linda Eder* (RCA), *And So Much More* (Angel), and *It's Time* (Atlantic)—and can also be heard on the original Broadway cast album for *Jekyll & Hyde* and the original concept albums for Wildhorn's other stage musicals, *The Scarlet Pimpernel* and *The Civil War*. Her newest album, *It's No Secret Anymore* (Atlantic), was recorded in June 1999 while Ms. Eder was seven months pregnant with baby Jake Ryan. Several of the songs on the album offer a preview of the forthcoming Broadway musical, *Havana*, which her husband is creating for her. The album, which features "contemporary standards," reached number two on the amazon.com sales charts. On February 2, 2000, Linda Eder made her Carnegie Hall solo debut, a sold-out performance that garnered six standing ovations and rave reviews. This week she makes her Boston Pops debut.

Artist biographies continue on page 10

AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-©1956-1958-1970 Ludlow Music, Inc., New York
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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—arranged by Richard Hayman

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Monday evening, July 3, 2000, at 8

THE ESPLANADE

KEITH LOCKHART conducting
with THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Festival Overture on the American National Air, "The Star-Spangled Banner" — Buck

This Is My Country — Jacobs/Raye-Bass

Theme from *The Patriot* — Williams

Presenting
ARTURO SANDOVAL
with Charles McNeill, sax; Robert Rodriguez, piano; Dennis Marks, bass; Ernesto Simpson, drums; and Samuel Torres, percussion

Selections to be announced from the stage

Lincoln Portrait — Copland
AVERY BROOKS, narrator

INTERMISSION

Yankee Doodle — arr. Gould

Presenting
LINDA EDER
with Jeremy Roberts, music director/piano; Peter Calo, guitar; David Finck, bass; and Clint DeGanon, drums

Vienna — Wildhorn/Benson-Roberts/Scharnberg

Man of La Mancha, from *Man of La Mancha* — Leigh/Darion-Roberts
with MR. SANDOVAL

Someone Like You, from *Jekyll & Hyde* — Wildhorn/Bricusse-Scharnberg

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

Presenting
DON McLEAN

American Pie — McLean-Migliore

Vincent — McLean-Migliore

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Continued from page 7

Don McLean

Don McLean's music has earned twelve gold singles, twenty-five gold albums, and ten platinum albums worldwide. Born in New Rochelle, New York, in 1945, Don McLean grew up with such widening musical inspirations as Buddy Holly, The Weavers, and Frank Sinatra, and at age twelve, he trained with an opera singer. As a teenager, and after the death of his father, he began playing concerts, later attending Villanova University (where he was part of the folk scene that included friend Jim Croce) and then graduating from Iona College. In 1968, having been named "Hudson River Troubadour" by the New York State Council on the Arts, Mr. McLean presented concerts along the length of the river for six weeks. His debut album, *Tapestry*, was recorded in 1969, but not released until 1970. In mid-1971 he released *American Pie*, the title track of which first aired on the radio to mark the closing of the Fillmore East. An eight-and-a-half minute epic inspired by the tragic death of Buddy Holly, "American Pie" became a sensation, spending seventeen weeks on the charts, four at #1. The album also went to #1 and Don McLean was nominated for four Grammy awards. Amazingly, the follow-up single, "Vincent," a tribute to Vincent Van Gogh, became a bigger international hit than "American Pie." It is still played daily at Amsterdam's Van Gogh Museum. In 1972 he released *Don McLean* (which included the single "Dreidel") and then took a break by playing small acoustic club gigs with mandolinist Frank Wakefield, which led to *Playin' Favorites* (1973), an album of originals in folk, country, and bluegrass styles. The 1973 Grammy awards featured an ironic twist as Roberta Flack's hit "Killing Me Softly with His Song" (written about Don McLean after one of its writers saw him perform) won the "Record of the Year" Grammy, beating out Perry Como's version of "And I Love You So," a McLean composition that has charted four times. *Homeless Brother* followed in 1974, then in 1976 came *Solo*, a double-record live album. *Prime Time* was released in 1977, and *Chain Lightning* (which included his smash cover of Roy Orbison's "Crying") the following year. *The Very Best of Don McLean* (1980) earned gold and platinum status in the United Kingdom, Australia, and New Zealand, while "Castles in the Air" (originally on *Tapestry*) climbed into the US top 40. He followed this with *Believers* (1981), the live two-record set *Dominion* (1982), *Don McLean, Greatest Hits Then and Now* (1987), the country album *Love Tracks* (1988), *For the Memories, Vol. 1 and Vol 2* (1989), *Headroom* (1991), *Don McLean Christmas* (also 1991), the compilation album *Classics* (1992), *Favorites and Rarities* (1992), *Killing Us Softly* (released in Australia in 1994), *The River of Love* (1995), and *Christmas Dreams* (1997).

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Tuesday evening, July 4, 2000, at 8

BOSTON POPS

THE ESPLANADE

KEITH LOCKHART conducting
with THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, conductor

Festival Overture on the American National Air, "The Star-Spangled Banner" — Buck

This Is My Country — Jacobs/Raye-Bass

Theme from *The Patriot* — Williams

Presenting
ARTURO SANDOVAL
with Charles McNeill, sax; Robert Rodriguez, piano; Dennis Marks, bass; Ernesto Simpson, drums; and Samuel Torres, percussion

Selections to be announced from the stage

Lincoln Portrait — Copland
AVERY BROOKS, narrator

INTERMISSION

Yankee Doodle — arr. Gould

Presenting
LINDA EDER
with Jeremy Roberts, music director/piano; Peter Calo, guitar; David Finck, bass; and Clint DeGanon, drums

Vienna — Wildhorn/Benson-Roberts/Scharnberg

Man of La Mancha, from *Man of La Mancha* — Leigh/Darion-Roberts
with MR. SANDOVAL

Someone Like You, from *Jekyll & Hyde* — Wildhorn/Bricusse-Scharnberg

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

Presenting
DON McLEAN

American Pie — McLean-Migliore

Vincent — McLean-Migliore

1812 Overture — Tchaikovsky

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

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Gospel Music

At its most basic level, gospel music is sacred music, a unique phenomenon of Americana which had its earliest iterations toward the end of the nineteenth century. It is folk music, which suggests that it and its secular counterparts are greatly influenced by each other. Just as much of today's gospel music sounds like R&B and Hip-Hop, so did most of the early gospel music sound like the Blues.

The music called gospel (meaning "good news") derives its name from its close connection with the biblical gospels of the New Testament, where we find many references to God's goodness and mercy. We are encouraged to believe and appreciate the sacrifice of Jesus Christ and thereby the remission of sins, a common theme of gospel music.

There are no "style" restrictions on gospel music; only the thematic content remains constant. The use of much repetition is a carryover from the time when many post-Reconstruction blacks were unable to read. The repetition of the words allowed those who could not read to participate in worship.

The development of gospel music can be traced back to the eighteenth century, when hymns were lined and repeated in a call and response fashion; Negro spirituals and work songs also came on the scene. Because the enslaved Africans attended their masters' worship services, the seventeenth-century influences on Negro spirituals and work songs were traditional hymns the enslaved Africans heard in worship. The worship music (hymns) of the white masters became the backdrop for the music the enslaved Africans would eventually use at their own worship meetings. At this time it was also illegal for more than a handful of blacks to congregate without supervision. This restriction did not keep them from secretly holding "campground" meetings, typically held at a distance from the main house to assure discretion and avoid possible punishment. It was during such meetings that "newer" renditions of traditional hymns were developed.

In the tradition of the black church, call and response in singing and in speaking has been and continues to be a foundation on which the gospel is delivered. Through this participatory delivery system, beliefs are reinforced. There is an expectation that when there is agreement with either the spoken word or song because of either its content or its context that verbal affirmation will be given. Those who are witnessing, speaking, or singing are encouraged by the responses and those who are about to experience issues are empowered to be victorious.

Gospel music can stir many different emotions. No longer bound to the walls of the American church, gospel music captures the creative and spiritual imaginations of increasing numbers of international audiences. For gospel singers and listeners, making a joyful noise unto the Lord is what the music is about and it invites the participation of all to come together, honor the past, look forward to the future, and through song, renew our faith.

—Dennis Slaughter

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Thursday evening, July 6, 2000, at 8

BOSTON POPS

THE ESPLANADE
CHARLES FLOYD conducting

GOSPEL NIGHT
with THE BOSTON POPS GOSPEL CHOIR

War March of the Priests, from *Athalia* — Mendelssohn

Ave Maria — Bach/Gounod

A Mighty Fortress Is Our God — Luther-Cailliet

Festive Overture — Still

INTERMISSION

I'm So Thankful — W. Hawkins-Floyd
AYEESHA LANE, soprano; NICOLE ROBITAILLE, alto

Gospel Medley — arr. Floyd
You Deserve Glory—We Magnify Your Name—
Glory to Glory to Glory
IDA KAMRARA, soprano; JAMES CONNOR and
BENNETT MONTGOMERY, tenors

Cry On — Timmons-Floyd
RENESE KING, alto; JEROME KYLES, tenor
Quintet: Lennie DeSouza, soprano; Carolina Chacin, alto;
Jonas A. Shepard and Joseph C. Rucker, Jr., tenors;
Tom Robitaille, bass

Take It to the Lord in Prayer — trad.-Floyd
SHARON MOLDEN, alto

Rhythm Section: David Buda, electric bass; David C. Cowan, drums;
Jerome Kyles, piano; Dennis Montgomery, organ

Special thanks to Dennis L. Slaughter, Norris V. Welch,
Doris M. Richardson, Karen A. Tobin, and Evelyn McDonald.

This program is supported in part by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recital, chamber music, and concerto performances throughout the United States and Spain. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, Charlotte, and Detroit symphony orchestras, the Hollywood Bowl Orchestra, Miami's New World Symphony, and the Los Angeles, Buffalo, Rochester, and Tulsa philharmonic orchestras. Since 1993 he has been a regular guest conductor of Boston Pops concerts, including his seventh "Gospel Night at Pops" concert last month. In 1996, Mr. Floyd made his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. His 1997-98 season included performances of "A Gospel Christmas" with the Atlanta and Baltimore symphony orchestras, and the nationally televised PBS holiday special "A Cathedral Christmas" (filmed at the National Cathedral in Washington, D.C.) with mezzo-soprano Denyce Graves and the Houston Symphony. The current season has included debut performances with the Oregon Symphony and Akron Symphony. Mr. Floyd's eleven-year partnership with Natalie Cole included such projects as the multiple Grammy Award-winning tribute to Nat King Cole entitled *Unforgettable, With Love* and the Emmy Award-winning PBS Great Performances concert video of the same title. Charles Floyd's compositions include chamber music, art songs, gospel music, and operas. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995 and his new work *Hosanna* (Oratorio for Gospel Chorus and Orchestra) received its world premiere performance with the composer conducting at this year's Gospel Night at Symphony Hall.

Boston Pops Gospel Choir
Charles Floyd, conductor

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris III prepared the choir. The following year Charles Floyd, perhaps best known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. This season Mr. Floyd returned to lead "Gospel Night" for the seventh consecutive year. In 1996 the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series *Evening at Pops*.

Boston Pops Gospel Choir, Charles Floyd, conductor

Sopranos
*Shelia Adams
Tanya W. Barlow
*Teresa Barnwell
*Marie M. Bellegarde
*Dr. Mary E. Bennett
Diane P. Burke
Marilyn Hill Burrell
*Betsy Clifford
Sharon Cowell
*Dee Crawford
*Gail Crissinger
Gayl Crump-Swaby
*Joan Daluz
*Lennie DeSouza
*Christina DeVaughn
*Lori J. Dow
Beth Gagnon
Gisele Ganz
Barbara Garlington-Carrier
*Gabrielle Goodman
*Melissa Gray
*Barbara Piper Green
Nell Harkness
Patricia S. Hite
*Pauline A. Hogan
•Sandra E. Hoyt
*Ida Kamrara
*Ayeesha Lane
Laura Lapointe
Marva Martin
*Jodi Mikalachki
Ann Moritz
Daisy Owens
*Mary Ann P. Prince
*Phyllis Rawlins
°Cora W. Reid
*Doris M. Richardson
Barbara L. Roach
*Sharon Sealy
Venecia Elise Siders
Elnora Stubbs
Ann M. Tedesco
*Terri Traverso
*Christine A. Williams
•Fredena J. Williams
Avis Womack
*Denise Xavier-Superville

Altos
*Martha Rice Akagi
Donna M. Bayne
Samara Z. Bercovitch
Donna Boisen
*Deborah L. Brewington
*Monica Bullet
Carole Bundy
Adrienne E. Campbell
Carolina Chacin
*Anna Christal
*Jean L. Davis
Katherine Ellen Day
*Cris Deacon
*Joyce Durst-Wedgeworth
Valerie Edwards
Ruth Hammell
Karen Haywood
Linda Hickey
Marcia Jackson
Theresa A. Jackson
Julie Jette
Renese King
Evelyn Lee-Jones
Hannah Loomis
*Joanne Lowry
Nancy L. McBride
Berthia McCroey
*Donna Lee McDaniel
•Sharon L. Molden
*Ruth E. Nelson
Charlotte Powell
Paula Reilly
•Nicole Robitaille
Mildred E. Rock
Leslie Ann Roldan
Lynette Ruley
Edultrud Stacy
Sally Tetzlaff
*Marcita Thompson-Meade
Karen A. Tobin
Beth C. Tortolani
*Rozita L. Waltower
Phil Waters
Karen Welling
*H. Tracy Williams
Laverne Yancey

Tenors
*Yolanda L. Allison
Ronald Austin
Juanita Bellfield-White
Sean Boisen
*Jeanette Boone-Smith
James Connor
Carl W. Corey
Evester Edd
LaDarrell James Hagans
Leo Harrington
James Lee Harris
Steven Hawkesworth
*Bill Hobbib
*David A. Jackson
Rosalind Johnson
Herbert S. Jones
*Robert S. Key, Jr.
Nina Kruschwitz
*Patricia Lynch-Wilcox
Evelyn McDonald
Percaline McDougald
Bennett Montgomery
Gwendolyn Nichols
*Joseph C. Rucker, Jr.
Jonas A. Shepard
Thornton Shepherd
Frances L. Snyder
Denna M. Thomas
•Josephine G. Walker
Norris V. Welch
Claudia Wellington
°C. Janie Wilkerson
Steve Wilkins

Baritones/Basses
•Philip N. Clinton, Jr .
*Austin de Besche
J. Neal Gray
*Derrick A. Johnson
Stephen Leo
Ethan Mallove
*Tom Robitaille
Dennis L. Slaughter
Jeffrey H. Thomas
*Bradley Turner
Sandy Walker
Jeffrey L. Zagaria

Dennis L. Slaughter, Artistic Director
Norris V. Welch, Manager

*Singer in Parts II and III
•Section Leader
°Prayer/Worship Leader

A selection of singers from this roster will perform on July 6.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Friday evening, July 7, 2000, at 8

BOSTON POPS

THE ESPLANADE

THE ARTHUR FIEDLER CONCERT

HARRY ELLIS DICKSON and JAMES ORENT conducting

HARRY ELLIS DICKSON conducting

Overture to *The Barber of Seville* — Rossini

Suite from *The Water Music* — Handel
Allegro—Air—Allegro deciso

Clair de lune — Debussy-Mouton/Piston

Triumphal March, from *Aïda* — Verdi

INTERMISSION

JAMES ORENT conducting

Roman Carnival Overture — Berlioz

The Moldau — Smetana

From Symphony No. 5 in E minor, Opus 64 — Tchaikovsky
Finale: Andante maestoso—Allegro vivace—
Moderato assai e molto maestoso—
Presto—Molto meno mosso

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

Saturday evening, July 8, 2000, at 8

BOSTON POPS

THE ESPLANADE

KEITH LOCKHART conducting

Buckaroo Holiday, from *Rodeo* — Copland

Appalachian Spring — Copland

INTERMISSION

Bal Masque — Beach

Performed in honor of Mrs. H.H.A. Beach (Amy Cheney Beach), 1867-1944, whose name has been added to the Hatch Shell facade.

Suite from *The Firebird* (1919 version) — Stravinsky

Introduction—The Firebird and its dance—
Variation of the Firebird—
The Princesses' Round Khorovod—
Infernal dance of King Kashchei—
Lullaby—Finale

SPECIAL THANKS. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition by funding the introduction of important new works to the Boston Pops repertory. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's Music of Paul Simon medley arranged by Don Sebesky, a Michael Starobin arrangement of the "Guys and Dolls" overture (in honor of the 50th anniversary of the Frank Loesser musical), and a new arrangement by Bill Brohn of Jacob Gade's "Jalousie," the work that garnered Arthur Fiedler and the Boston Pops national attention and a gold record when they recorded it in 1935.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, The Four Seasons Hotel, and Dav El/Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and Music Director Laureate of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. Born in Cambridge, Massachusetts, and raised in Somerville, he graduated from Somerville High School and the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Mr. Dickson's current season has included Holiday Pops concerts and a Boston Classical Orchestra concert featuring Boston Symphony principals Jacques Zoon, flute, and Ann Hobson Pilot, harp, as soloists. As a guest conductor, Mr. Dickson has conducted Pops concerts throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include a July 4, 1998, concert with the Maryland Symphony on the historic Antietam battleground in Hagerstown, Maryland; Pops concerts with the San Francisco Symphony; holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England. Last summer he shared the podium with Keith Lockhart for the "Pops by the Sea" concert in Hyannis. At the 1998 "Salute to Symphony" concert, Mr. Dickson shared the Symphony Hall podium with Seiji Ozawa, Keith Lockhart, and John Williams. A highlight of the concert, which was telecast on WCVB-TV Channel 5, was a tribute to Mr. Dickson's 90th birthday year.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and, most recently, an autobiography entitled *Beating Time, A Musician's Memoir*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

James Orent

James Orent has performed as a conductor and violinist in music ranging from symphonic, ballet, and opera, to rock, film and commercial recordings. He made his conducting debut at eighteen with Stravinsky's *Symphony of Psalms*. Since 1997 Mr. Orent has led fourteen Boston Pops concerts in four states with guest artists including New Hampshire Governor Jeanne Shaheen, Providence Mayor Vincent Cianci, and former Miss America Susan Powell. He made his Boston Pops radio debut in June 1999 and his national television debut that fall, conducting Boston Pops members for a combined live audience of 60,000 international dignitaries and spectators at the Ryder Cup Matches official ceremonies. The March 2000 Celtic Tour was his twelfth as cover conductor for Keith Lockhart; these tours have taken him throughout the United States and to Canada, Japan, and Korea. James Orent was interim music director for the Greater Boston Youth Symphony Orchestras' 1999 summer program; he has made three Boston Festival Pops appearances at the Hynes Convention Center. He is music director for the Scottish Rite Masons' Millennium Celebration at the Museum of Our National Heritage, a gala concert to be videotaped for an inspirational documentary simulcast to 33,000 members across the eastern U.S. Next season Mr. Orent will make his debut as guest conductor of the Indian Hill Symphony Orchestra. His recent appearances include the Pro Arte and Newbury chamber orchestras, INTELEC, ASPENWORLD, and CPCU Pops, MIT's IAP Symphony master class, and Westwood's Music in the Schools program. Since 1987 he has performed as a violinist in the Boston Pops Esplanade Orchestra and a substitute extra player with Boston Symphony and Boston Pops orchestras. Mr. Orent won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round and earned the first NEA/Martha Baird Rockefeller Fund residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic. He has served as music director of the Erie Ballet, Holyoke Orchestra, and Amherst Contemporary Music Ensemble; guest conductor with the Spokane Symphony and Hartford Ballet; assistant conductor of the New Hampshire Symphony, the Leonard Bernstein Festival, and the Springfield (Massachusetts) Symphony; a score reader for PBS; and guest conductor with college, conservatory, and youth orchestras. Flying and skydiving are lifelong interests. Keith Lockhart drew upon Mr. Orent's airline and barnstorming experience during Hurricane Fran, when Mr. Orent flew Celtic musicians from New York to northern Maine directly through the storm for Mr. Lockhart's wedding to Lucia Lin. James Orent holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated from Amherst College, and studied conducting with Charles Bruck and Otto Werner Mueller, and at the Yale School of Music, and the Tanglewood Conducting Seminar. His violin teachers were Phillipp Naegele (Marlboro Music) and the BSO's Stanley Benson. Mr. Orent's violin, a 1790 Helmer made in Prague, belonged to Arhur Fiedler's father.

BOSTON POPS

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Gregory Vitale
Maynard Goldman
Sandra Kott
Sharon Leventhal
Dianne Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Liana Zaretsky

Second Violins
Clayton Hoener
Jennifer Elowitch
Susan Shipley
Sarah Roth
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Anita Brooker
Kay Knudsen
Rebecca Katsenes
Danielle Maddon

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
Donna Jerome
David Feltner
Barbara Wright
Lisa Suslowicz

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Aline Benoit

Bass Clarinet
Edward Avedisian

Bassoons
Ronald Haroutunian
Donald Bravo

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Gregory Whitaker
Dennis Alves
Steven Emery

Trombones
Darren Acousta
James Nova
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Don Anderson
Neil Grover
Patrick Hollenbeck

Harp
Susan Robinson

Piano
Bob Winter

Librarians
Marshall Burlingame
William Shisler
John Perkel

Personnel Managers
Lynn G. Larsen
Bruce M. Creditor

Stage Manager
Cleveland Morrison